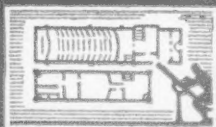
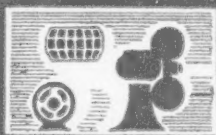


MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN



BUYERS INDEX

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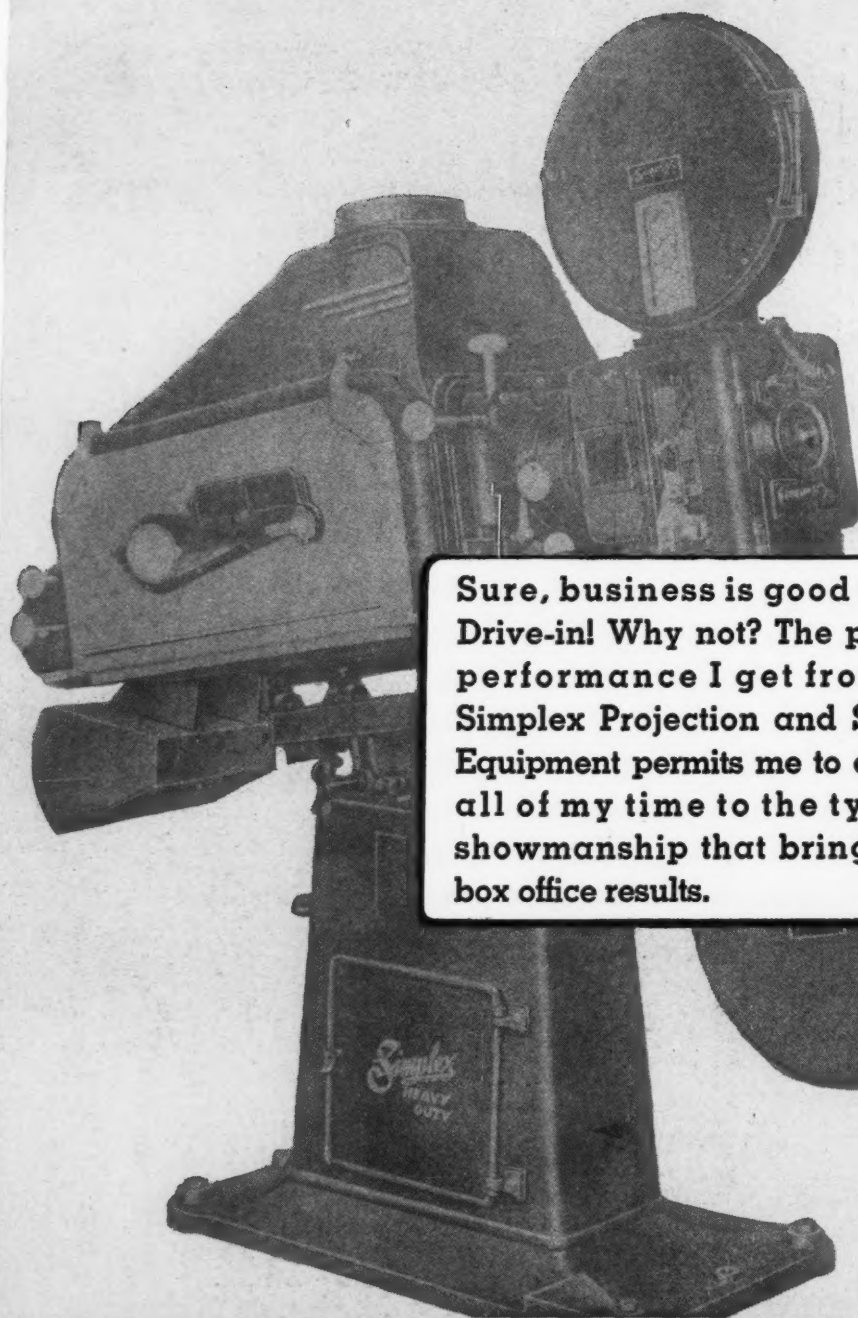
PHYSICAL OPERATION • MAINTENANCE



MAY 6, 1930

Spring

BUYERS NUMBER



Sure, business is good at my Drive-in! Why not? The perfect performance I get from my Simplex Projection and Sound Equipment permits me to devote all of my time to the type of showmanship that brings top box office results.



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**NATIONAL
THEATRE
SUPPLY**

REPRESENTATIVE

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • BLOOMFIELD, NEW JERSEY

THEATRES CUT CLEANING COSTS



Your Spencer portable vacuum cleaner covers every theatre cleaning problem efficiently and quickly—can even be used to blow out popcorn, boxes, papers,



rubbish. And when it comes to cleaning, Spencer has special tools for cleaning backs of seats — rugs, draperies, walls — bare floors — or for reaching into hard-to-get-at places like footlights, moldings, tops of pipes, etc. Spencer is the ideal theatre cleaner, powerful, sturdy, yet light, easy to use — one machine for all your cleaning problems.



WITH THE SPENCER PLAN

for better cleaning
IN LESS TIME

THE RIGHT EQUIPMENT FOR YOUR JOB

Your cleaning people can do better work faster and with less effort with the sturdy, powerful Spencer Portable. And the light weight Spencer proves that power doesn't have to come in heavy, clumsy packages. See for yourself.

LIGHT, FLEXIBLE, EASY-TO-USE EQUIPMENT

Spencer's 1/2 H.P. portable weighs only 40 lbs., glides at a touch, easy to lift. With Spencer's new ultra flexible hose and special swivel elbow between hose and tool, there's a completely different feel in using this equipment, no heavy hose drag, no wrist strain, complete flexibility.

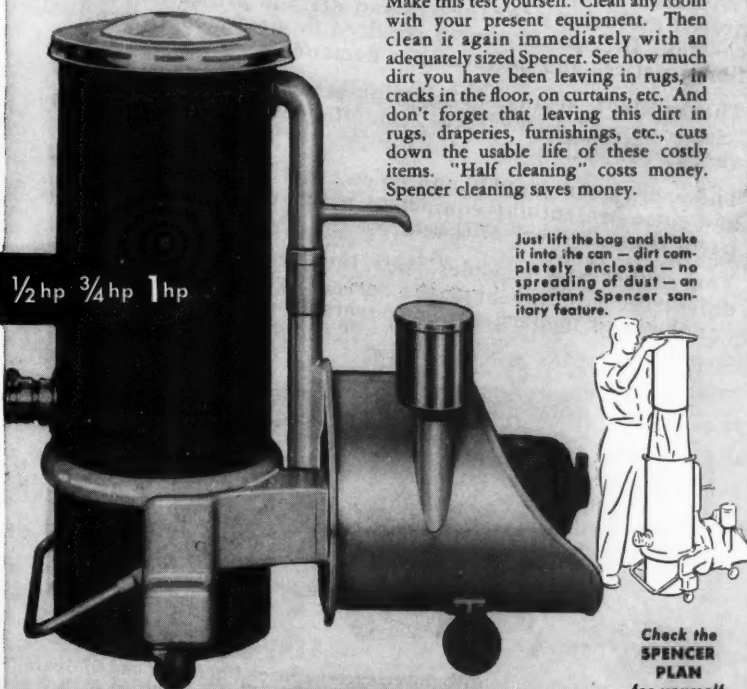
THE RIGHT CLEANING TOOLS FOR EVERY JOB

Have you hard-to-get-at places that just don't get cleaned? Spencer makes the tools to reach them, 114 tools for every conceivable cleaning problem — another part of the Spencer Plan to give you better cleaning.

NO MORE "HALF CLEANING"

Make this test yourself. Clean any room with your present equipment. Then clean it again immediately with an adequately sized Spencer. See how much dirt you have been leaving in rugs, in cracks in the floor, on curtains, etc. And don't forget that leaving this dirt in rugs, draperies, furnishings, etc., cuts down the usable life of these costly items. "Half cleaning" costs money. Spencer cleaning saves money.

Just lift the bag and shake it into the can — dirt completely enclosed — no spreading of dust — an important Spencer sanitary feature.



Check the
SPENCER
PLAN
for yourself

THE SPENCER TURBINE COMPANY • HARTFORD 6, CONNECTICUT

SPENCER
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Please send my copy of A GUIDE TO EASIER CLEANING

Name _____

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City & State _____

A GUIDE
TO EASIER
CLEANING

"ROBIN-ESCO Super-power"

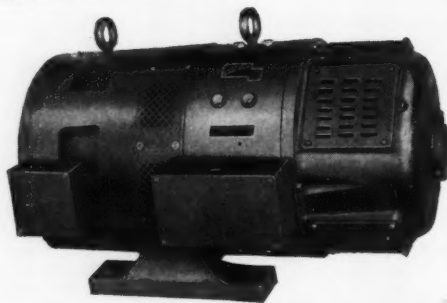
**THE DEPENDABLE POWER
SOURCE Engineered Exclusively
FOR THEATRE AND
DRIVE-IN PROJECTION**

"SUPER-POWER," the Robin-Esco Motor Generator engineered exclusively for theatre and drive-in projection, is the constant D.C. power source required to meet modern projection practices and performance demands.

The brilliant, steady, unfaltering screen light produced by "Super-power" far exceeds exhibitor expectations for top quality projection.

The inefficiency, trouble and noise experienced with old-type and some present-day equipment is non-existent with Robin-Esco "Super-power" M-G sets.

You cannot now consider your theatre or drive-in modern unless the power behind the screen light is "Super-power" . . . the most modern power conversion equipment available.



42 years of motion picture engineering experience for Robin and 37 years of electrical-equipment building knowledge for Esco add up to industry acceptance for "Super-power" . . . Buy the Best. Buy with Confidence . . . Buy Robin-Esco.

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about People of the Theatre

AND OF BUSINESSES SERVING THEM

LEONARD SATZ, director of purchasing and maintenance for Century Theatres, New York, has resigned to become a partner in the Raytone



Screen Corporation, Brooklyn, as one of the oldest manufacturers of motion picture screens. Mr. Satz joined Century Theatres in the accounting department, and subsequently held positions in the advertising and the purchasing

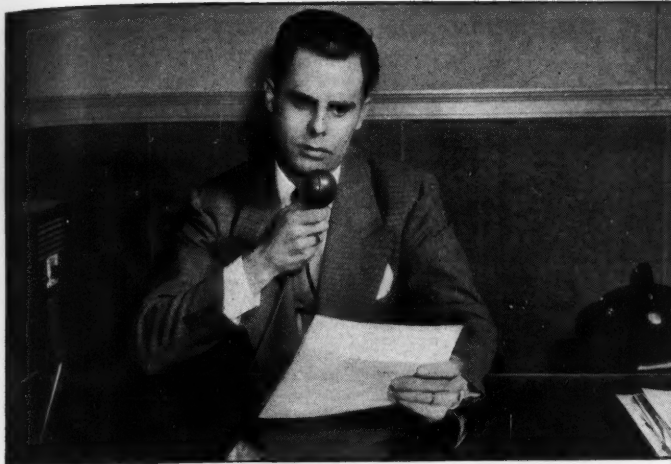
and maintenance departments. He became head of purchasing and maintenance in 1935. Mr. Satz indicated that his joining the company is associated with plans for expansion of its line and services. He has long been active in the Society of Motion Picture Engineers and is currently chairman of its Theatre Engineering Committee.

FRANK PRATT, manager of the Evergreen circuit's Paramount theatre at Portland, Ore., for the past five years, has been named city manager for Evergreen in Bellingham, Wash., supervising the Mt. Baker and American theatres there.

North Carolina Theatres, Inc., has sold the State theatre at Hendersonville, N. C., to HAYWOOD MORGAN and associates of Greenville, S. C.

The new King theatre at Lancaster, Pa., is nearing completion. Owned by the Leahad Theatre Corporation, of which H. CHERTCOFF is president, the King has been designed by JOHN and DREW EBERSON, New York theatre architects. It will seat approximately 1,280, with Kroehler push-back chairs finished in coral and upholstered in light blue mohair.

J. B. DUMESTRI, JR., president of Southeastern Theatre Equipment Company, Atlanta, Ga., has announced the purchase of the Delta Theatre Supply Company, of New Orleans, La., formerly headed by JOHN ELZEY. WILLIAM H. MURPHY, JR., formerly manager of the Jacksonville, Fla., office, has been installed as manager, and R. M. WARE, former Southeastern



"NO FINER IN-CAR SPEAKER EXISTS ON THE MARKET..."

writes H. E. Hanson, co-owner and operator
of two drive-in theatres in South Dakota.

WHEN you consider the investment behind a drive-in theatre, as well as today's operating costs, it's only common sense to take a good look at the point-of-sale...how well are your patrons *hearing* the show?

Drive-in operators tell us they experience more consistent success with General Electric speakers than with any other make. In two years, writes Mr. Hanson, he has replaced only two G-E speakers out of a total of 800 installed in his theatres. That's a replacement ratio of less than one-eighth of one per cent a year!

There's a reason for this. General Electric knows

HAVE YOU RECEIVED YOUR SAMPLE VOICE COIL YET?

We have one for every drive-in operator and manager. It's a waterproof Aluminum Voice Coil—the heart of every G-E speaker—in an unusual package. It shows you at a glance what we mean when we say this Voice Coil is the hottest feature in drive-in speakers today! Write us, and it will be in the mail to you—free! General Electric Company, Section 2850, Electronics Park, Syracuse, New York.



You can put your confidence in—

GENERAL ELECTRIC



DRIVE-IN SPEAKERS

111 MAY 30 EAST
BOX OFFICE - PHONE 2618

EAST PARK DRIVE-IN THEATRE SIOUX FALLS 2 : SOUTH DAKOTA

W. H. Dunning
General Electric Co.
Syracuse, New York

Dear Mr. Dunning:

February 4, 1950
IN OUR 11TH YEAR

It is, with a great deal of pleasure, that I write to you with reference to the General Electric Speakers which we have been using in our Drive-in theatres for the past two seasons.

You will be interested in knowing that over this period of time, we have found it necessary to replace only two units for reasons of failure. Your Aluminum Voice Coil is definitely the answer to climatic control over in-car speakers when it is necessary to have them exposed to all kinds of weather.

We have had many fine comments on the exceptionally fine tone quality of our in-car speakers as compared with that of our positions. We happen to know that the other drive-in theatre in this area paid considerably more money for their speakers as well.

In our opinion, no finer in-car speaker exists on the market today. You are to be complimented on the job that has been done to provide exceptional quality and sound and a long life of service to the outdoor theatre operator.

Very truly yours,

H. E. Hanson
H. E. Hanson
EAST PARK DRIVE-IN THEATRE, INC.
Sioux Falls, S. Dak.

**FOR
UP-TO-DATE
DRIVE-INS:**

**MORE LIGHT
BIGGER PICTURES
LONGER THROWS**

f/1.9

SUPER-SNAPLITE

MORE LIGHT . . . Unmatched speed of f/1.9 in all focal lengths from 2 through 7 inches. Coated lenses throughout.

BIGGER PICTURES . . . True anastigmat, six-element design — in focal lengths as short as 2 inches.

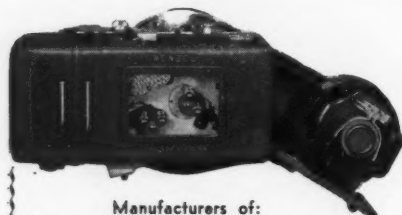
LONGER THROWS . . . Now—an f/1.9 six-element lens in focal lengths from 5 through 7 inches: the new 4 inch diameter Super Snaplite.

"You Get the Most Uniform Light with Super-Snaplite"

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Brooklyn 11, New York

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2505-19 S. STATE STREET CHICAGO 16, ILL.

New, Improved WENZEL THEATRE EQUIPMENT

← Closed
Sound Head

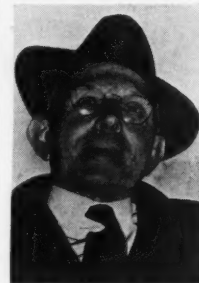
WX40 →
Single Channel
Amplifier



sales representative in Alabama, has been made manager in Jacksonville.

Westlake Theatres, Inc., has begun a \$10,000 remodeling program including new offices, concession bar, carpets and screen at the Avalon theatre in Clatskanie, Ore. The house is under the personal supervision of HARRY PIERCY.

P. A. MCGUIRE, for many years advertising manager of the International Projector Corporation, recently celebrated his 75th birthday at his home in Amityville, N. Y. Among messages from friends was one accompanied by a brochure on the Simplex X-L projector which had been signed by over 200 members of the 25-30 Club, projectionist organization



of the New York metropolitan area. Many other messages were from projection circles, a fact that reflects Mr. McGuire's habit of working personally "among the customers" as well as through the printed word. The slogan "Better Projection Pays" has persisted so long as a truism of the theatre business that probably few people in it are now aware of its origin. It is of McGuire coinage. Taking the occasion of his birthday to refer to it, he commented, "Publicity that is merely free advertising is a waste of space. I always favored trade publication items that helped the whole industry."

KEITH PETZOLD has been named manager of the Broadway theatre, Portland, Ore., operated by the J. J. Parker Theatres circuit. He had recently been associated with the Forman circuit as manager of their theatre at Camas, Wash.

The McKevitt circuit has opened its new drive-in theatre at Newport, Ore. The circuit also operates theatres at Oceanlake, Taft and Newport in Oregon.

Construction is scheduled to start soon on a 1200-seat theatre at Asheville, N. C., for Publix-Bamford Theatres. CARL R. BAMFORD, president, has announced that the house will cost \$350,000.

Ogden Theatres, Inc., has announced plans for the construction of a new theatre at Baton Rouge, La., to cost \$200,000. The house will be called the Gordon. Opening is tentatively set for fall.

Martin Theatres is planning a new drive-in theatre on a 10-acre tract of land just north of Etowah, Tenn., on Highway

MOTION PICTURE HERALD, MAY 6, 1950



Alameda Theatre, San Antonio, Texas

NOTE: Special seat staggering arrangement illustrated above is patented by American Seating Company. All rights reserved.

American Bodiform Chairs—Alameda Theatre's

INVITATION TO COMFORT



American Bodiform
Chair No. 16-001
with 119 End Standard

In San Antonio's Alameda Theatre, American Bodiform restful chairs make every show a better show—because of the supreme comfort enjoyed by the patrons. This is the comfort that has made American Seating Company "First in Theatre Seating."

Theatre owners prefer American Bodiform Chairs—not only for comfort and beauty—but for their amazing durability, their housekeeping economy, and their low maintenance cost. There is a total absence of pinching, tearing, or soiling hazards. Automatic $\frac{3}{4}$ safety-fold contributes to easy ingress and egress, simplifies janitors' work. Write for the complete story.

FIRST IN
THEATRE
SEATING

American Seating Company

WORLD'S LEADER IN PUBLIC SEATING

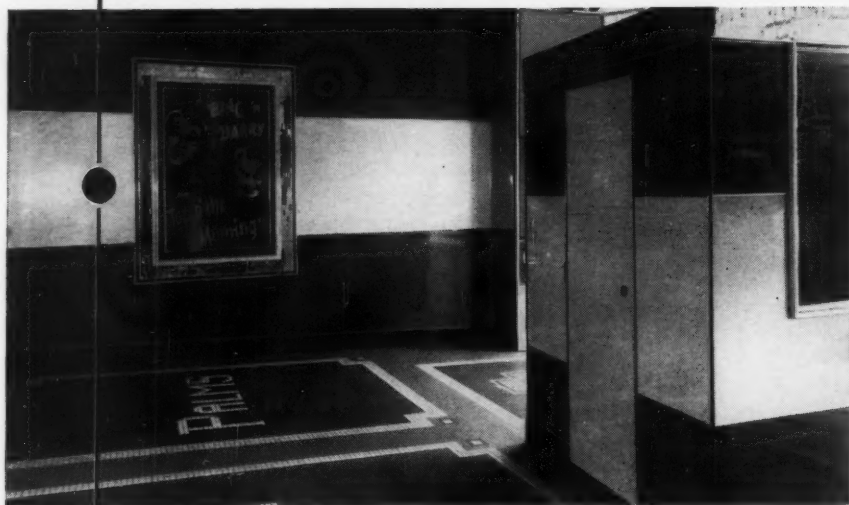
Grand Rapids 2, Michigan

Branch Offices and Distributors in Principal Cities

Manufacturers of Theatre, Auditorium,

School, Church, Transportation, Stadium Seating, and Folding Chairs

add beauty to your billings!



First run pictures?—yes! Modern, comfortable seats?—of course! And with easy-to-install, easy-to-clean MARLITE plastic-finished walls in your foyer, washrooms, lounges, ticket office, you add beauty to your billing...gleaming, colorful beauty that fills the house with record applauding. Practical, too; for MARLITE walls never need redecorating, clean beautifully with the wipe of a damp cloth; and the low cost of modernizing will surprise you! See your lumber and building material dealer for wide range of colors and patterns, or write for free, illustrated catalog. Marsh Wall Products, Inc., Subsidiary of Masonite Corp.



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WALL PANELS

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"VOICE OF THE CAR"

Pressed Steel Model per set 12.45
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America's Greatest "In-A-Car" Speaker Value

The Autocrat Champion challenges comparison in engineering, performance, and style, with in-car speakers selling at higher prices. When you want the utmost quality and appearance at the lowest cost, use the Autocrat "Voice of the Car" Champion Model. Here is a remarkable quality toned "in-a-car" speaker utilizing the finest components and craftsmanship that give excellent results at rock bottom cost.

SEE YOUR CENTURY DEALER OR
WRITE

AUTOCRAT, INC.
Manufacturers of Theatre Equipment
2227 Hepburn Ave., Dayton 6, O.

411. The new theatre will accommodate 350 cars, and will be the second Martin operation at Etowah.

The Ohio Drive-in Theatre Company, Cleveland, is constructing a 1000-car drive-in southwest of Detroit. It will be named the Ecorse. Cost of the project is estimated at \$150,000.

MARSHALL MADDOX, former head of Clay's Theatres in Georgia, is the new owner of the Senoia theatre at Senoia, Ga.

Florida State Theatres, Jacksonville, has closed the Athens drive-in at Deland, Fla., for remodeling.

J. H. BLUE has opened a 150-car drive-in near Woodbury, Ga.

GEORGE SHARBY has been appointed manager of E. M. Loew's Governor Ritchie Open Air theatre three miles from Baltimore. Mr. Sharby came from that circuit's operation at Providence, R. I. New RCA in-car speakers have been installed.

JACK EAMES has announced that construction will begin shortly on a 900-seat, air-conditioned theatre at Littleton, N. H. It will have a special television booth, a large stage and an orchestra pit.

JAMES RUTH, chief of service at the Regent theatre in Springfield, Ohio, has been named assistant manager of the Ohio theatre in that city.

Associated Circuit of Cleveland has purchased three drive-ins from R. H. MAN-

DE LUXE DESIGN FOR LOGES



Typical Miami landing for Bob Hanson and Karl Peterson, pilots of the Kroehler Manufacturing Company's plane, as they arrived from Chicago with a specimen of the latest loge model of Kroehler push-back auditorium chair for inspection by Frank D. Rubel, purchasing agent of Wometco Theatres.

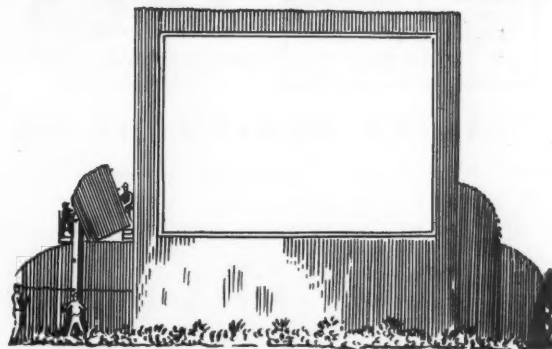


Once again The Ballantyne Company leads the way in offering something "new" for the theatre industry. Now, for the first time, completely packaged prefabricated drive-in theatres are available . . . at a cost so low it will pay you who contemplate erecting an outdoor theatre to drop all plans until you have investigated this amazing rustic theatre.

The rustic beauty and distinctiveness of this theatre is beyond description. Every unit of the drive-in is made of hand knife peeled white cedar logs and saplings, prefabricated at the factory in easy to erect sections, ready to be bolted together. The screen tower, tower marquee, ticket office, all fencing, concession stand, moonlight tower, and even the speaker posts, ramp markers and exit-entrance signs are all combined in one complete package, designed to meet the needs of any size drive-in.

The combination of this new prefabricated drive-in plus the Ballantyne complete drive-in theatre sound and projection equipment package makes this the lowest cost, quality drive-in theatre available.

Be in time for summer business. See the nearest Ballantyne dealer or write direct for literature and full details.



THE BALLANTYNE CO.

1707 Davenport Street
Omaha, Nebraska

They Must Be Good—
THEY'RE THE MOST IMITATED!

TECA

**IN-THE-CAR
SPEAKERS!**

Only **\$11.50**

PER POST*



★ Complete with 2-stamped aluminum speakers, plastic junction box and equipped with quick disconnects.

Teca's three years of performance prove complete dependability and lowest maintenance cost.

EXCLUSIVE FEATURES

- SPEAKER CABLE TERMINALS QUICKLY DISCONNECT WITHOUT TOOLS
- TWO-YEAR GUARANTEE ON DRIVER UNIT
- ONE-SCREW ASSEMBLY
- 2,000-HOUR SALT SPRAY TEST
- FOUR-INCH DRIVER UNIT MAKES FULL USE OF CAVITY RESONANCE — GIVES BETTER BASE RESPONSE
- STOP AND GO LIGHTS FOR END POSTS
- EASILY INSTALLED
- TRANSLUCENT TOP
- ATTRACTIVE CASE

ACCESSORIES AVAILABLE

- KINK CORDS • THEFT RESISTING CABLES • DOWNLIGHTS • TWO-TONE VINYL COAT

WRITE FOR LITERATURE
AND NAME OF YOUR
NEAREST INDEPENDENT
DEALER

TECA

107 MICHIGAN STREET
TOLEDO 2, OHIO

THERE'S A TECA
SPEAKER FOR
EVERY SITUATION

THEATRE EQUIPMENT CO. OF AMERICA

LEY, bringing to seven the total number of its outdoor theatres. Newly acquired are the Skyway at Ashtabula, the Skyway at Madison and one under construction at Chagrin Falls.

PAUL STAUP announces that his new 700-car drive-in near Lima, Ohio, will be called the Springbrook. It will have Motiograph projection and sound equipment.

HARRY WHEELER, owner of two houses at Gallipolis, Ohio, has purchased a 17-acre site near that town and plans to build a 400-car drive-in to be opened during the summer.

J. M. KEY has sold his interest in the Ernie Pyle theatre at Albuquerque, N. M., to his partner, MARLIN BUTLER.

JAMES MACKRELL THOMPSON, who owned and operated the first motion picture theatre in Cedar Rapids, Ia., died recently at the age of 76. He operated the Delphis theatre there when the admission charge was 5c on weekdays, 10c on Sundays.

Iowa United Theatres has purchased the theatre at Sheldon, Ia., from R. F. KEHRBERG.

A building permit for the construction of the first outdoor theatre at Muscatine, Ia., has been issued to the Palisades Investment Company of that city.

W. RAITZ has opened his new 320-seat Huron theatre at Ubly, Mich.

ROBERT MUNN, former salesman for film companies, has leased the Grand theatre at Moundsville, W. Va., previously operated by ALBERT SMYTHE.

B. S. MOSS will operate a theatre to be part of a shopping center on which construction will be started shortly at Fort Lee, N. J. The center will include a supermarket and fourteen stores besides the 1750-seat theatre. The theatre is being designed by BEN SCHLANGER, New York architect.

Tar Heel Drive-In, Inc., has been organized in Archdale, N. C., with a capital stock of \$100,000, for the operation of drive-in theatres. The principals include K. L. FURGE, ROY BURGE and PAUL JONES, all of High Point, N. C.

WILLIAM INFOLD and LEONARD RICHMAN have taken a 21-year lease on the 700-seat Iselin theatre at Iselin, N. Y. The house will be completely remodeled.

The Vancouver, B. C., Parks Board has turned down a proposal for a drive-in theatre on a site in Stanley Park, to be

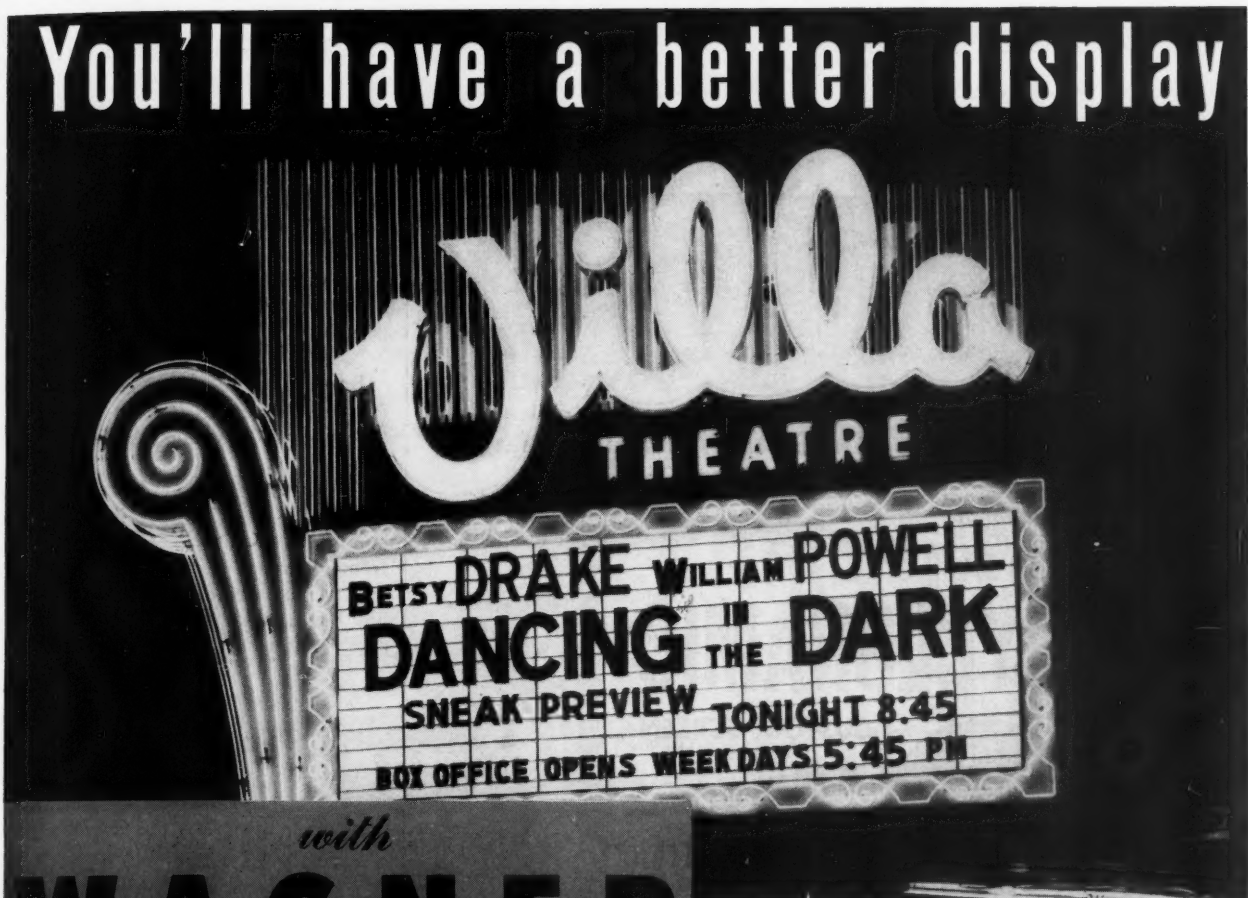


IDEAL CHAIRS for DRIVE-INS

ATTRACTIVE • COMFORTABLE • SERVICEABLE

No scratching, tearing or pinching hazards. Back and seat in natural finish or durable enamel. Baked enamel finished gray iron standards. Ball bearing hinges. Rust-resisting hardware. Write for literature and prices.

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WAGNER
FRAMES and LETTERS
 because only Wagner offers you so many exclusive advantages

THE WIDE SELECTION OF LETTER SIZES IS IMPORTANT

Wagner translucent plastic letters permit a more colorful, more attractive display because of the wider range of sizes and colors. They are available in red, blue, green, amber and black in 4", 6", 8", 10" and 17" sizes. Wagner also offers the largest range of sizes, styles and colors in aluminum letters.

HAVE A STRONGER, LARGER PANEL

Wagner frames make possible larger, stronger SINGLE panels. This is vitally important with drive-ins because of the setback from the road and the speed of passing traffic. The attraction board must be large to be effective.

DO A BETTER JOB OF ATTRACTING ATTENTION

Wagner single panel frames can be built in any size!

WAGNER FRAMES CUT YOUR MAINTENANCE COST

They're more economical to service. Lamps, neon and glass, can be replaced in any section without disturbing other portions and WITHOUT REMOVING FRAMES. This is another feature exclusive with Wagner.

WAGNER LETTERS ARE SAFE

Only Wagner letters are pressure-adjustable from easy slide to hurricane-proof. By a simple adjustment of the bars they can be locked in place so that they will not slide nor blow off the board.

BETTER, EASIER STORAGE PERMITTED

Wagner's strong, shock-proof letters are the only plastic letters that can be stacked without warping. The patented slotted method of mounting prevents the letters freezing to the sign.

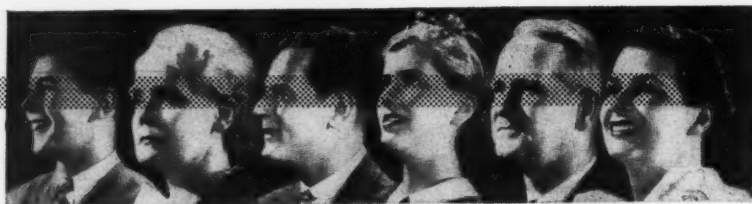
WAGNER SIGN SERVICE, INC.

218 S. HOYNE AVE. CHICAGO 12, ILL.
 Please send BIG FREE CATALOG on Wagner show-selling equipment, the largest line in the world.

NAME
 THEATRE
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 CITY and STATE

Use the coupon today to get your copy of Wagner's BIG catalog on show-selling equipment.

Don't *DOT* your patron's eyes!



but **SELL FRONT and SIDE SEAT SATISFACTION**
with the
Sensational



ACTUAL COMMENTS FROM PLEASSED PATRONS

• "No glare or distortion from any angle...front or side seats...eye strain eliminated...delighted with improvement...permit children to attend more often...amazingly fine sound rendition...softer, brighter picture...wonderful definition and clarity...third dimensional illusion in color as well as black and white."

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Illustrated with BESTEEL Curtain Track. Also available Fenestel & Silent Steel Models, Nos. 260 & 280 respectively.



For further information write . . .

Automatic Devices Co.

115 No. 8th St.
ALLENTOWN, PA.

"We Support the Most Celebrated Curtains in the World"

built by a group who planned to spend \$200,000. Another outdoor theatre in that district was also rejected.

In Bridgeport, Conn., NICHOLAS RESTAINO has announced plans for the construction of a 600-seat theatre at Saugatuck, Conn.

Mr. and Mrs. FRED GEARHEART, of Omaha, Neb., have purchased the Sun theatre at Woodward, Ia., from Mrs. LORENA HANSSON.

BENJAMIN HELMAN has sold his Model theatre, Detroit, to FRANK ADELMAN, a newcomer to the exhibition field.

A. P. ARCHER and JOSEPH DEKKER, owners of Civic Theatres in Denver, will build a 1000-car drive-in across the line from Denver at Sloan's Lake and Park, a boating and picnic area. A large building will house the concession stands, restrooms, and seats for 200 walk-in patrons.

A contract has been signed with the Tri-State Construction Company, Memphis, for the building of the Crosstown theatre, a 1400-seat midtown house, to be leased by Malco, Inc. M. A. LIGHTMAN, JR., Malco executive, said the new theatre will be finished by fall and will feature a drive-way so that passengers can be discharged from cars under the marquee.

The Commonwealth Theatre Corporation will construct a new drive-in at Batesville, Ark., on Highway 11, according to WILLIAM HEADSTROM, manager of Commonwealth's Melba theatre in Batesville. Work on the new project is expected to start immediately.

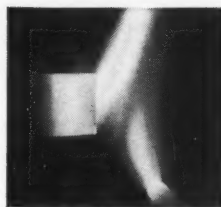
A 200-car outdoor theatre at Waupaca, Wis., on Highway 10, is scheduled to open in May. The new drive-in has been built by ALBERT BOEHM, JR., who will operate it.

The Rialto theatre at Marengo, Ind., owned and operated by E. L. ORNSTEIN, closed for one day recently to allow use of the building by the local high school for commencement exercises. Mr. Ornstein regularly turns over the auditorium to the school twice a year for school plays. As another special feature the theatre has a monthly mid-week children's matinee. Tickets to the special program are sold in advance at the school, and on the day of the matinee school is let out early so that the students can attend in a body. Accompanying teachers are admitted free.

TRUETT FULCHER, Wortham, Tex., has purchased the Texas theatre at Carrizo Springs from the Long Theatre Circuit at Bay City, Tex.

World's Greatest Theatre Picks

"HITEX"



WHEN YOU BUY PROJECTOR CARBONS—BUY "NATIONAL"!

"NATIONAL" Projector Carbons!

Radio City Music Hall must have the best. Its projection standards are as high as any in the world. When the management of this great theatre chose "National" "Hitex" Super High Intensity projector carbons, that was a most able commentary on the quality of this product.

"National" "Hitex" Super High Intensity carbons give brighter light... better quality light... last longer... and operate *with freedom from condenser pitting*. These carbons are the finest and most efficient producers of brilliant light ever produced by man for motion-picture projection.

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"ROCKING CHAIR"

loges assure comfort for

Academia Theatre

guests



The Academia Theatre of the M.P.A.A., Washington, D. C. is unique in comfort and in decor.



Eric Johnston, President, Motion Picture Association of America, points out that while the Academia may seat only 71 persons, the special nature of its showings calls for the utmost in comfort for invited guests.

IF EVER A theatre catered to audiences of distinction, it is the Academia, operated by the Motion Picture Association of America in Washington, D. C. As these illustrations suggest, it is designed, decorated and equipped to provide an ideal atmosphere for showings of the world's outstanding productions. Heywood-Wakefield "Airflo" chairs were selected because of the unmatched comfort of their exclusive "rocking chair" action.



We will gladly supply on request interesting facts and figures which show how Heywood-Wakefield "Airflo" chairs bring handsome profits wherever they are used in premium-admission loge sections. Heywood-Wakefield, Theatre Seating Division, Menominee, Michigan.



Theatre Seating Division
MENOMINEE, MICHIGAN
Sales offices in Baltimore, Boston, Chicago, New York

MOTION PICTURE HERALD, MAY 6, 1950

Better Theatres

GEORGE SCHUTZ, Editor

Remodeling Pays: An Average Example and Its Exploitation

Introducing...
The Most Beautiful
Theatre in the Bronx

The New
Laconia

224th STREET AND WHITE PLAINS AVE.
Telephone: Olinville 5-1500

Watch for our Daily Advertisements in the New York Daily News

Here's a low-budget remodeling job in a big town—New York. But the community reacted like people anywhere. Exploitation included mailing 20,000 brochures. And folks came and thanked the management for modernizing.



Front and lobby remodeling designed by
SEYMOUR JOSEPH, New York



IF YOUR box-office seems to tell you that your community is losing interest in the movie theatre, modernize the theatre and you are likely to find that your people thought you were losing interest in them.

That is the view now taken by Jerome H. Schur, manager of New York's Laconia theatre, located up in the Bronx. The Laconia, an operation of John C. Bolte Theatres, was remodeled four months ago.

"Business was falling off," he testifies,

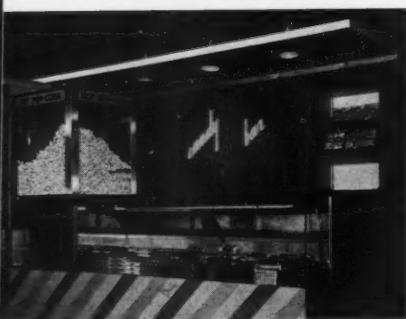
"and of course we blamed the usual things, including television. Maybe we would now be doing more business than we are if it weren't for television. We are in a district where just about everybody has a television set, and they're the kind of people who especially like the sort of amusement that radio and television supply. But I can say this: Remodeling of the Laconia has certainly taken up the slack."

The Laconia was built a few years before sound. It is situated in a section of



Marquee and lobby ceiling are unified with ribs of neon.

The Laconia's new candy stand.



New York City characterized by small individual and attached houses, and apartment buildings, in which people of various racial extractions in the low-medium income group make their homes. Most of them have lived there many years; they form a relatively stable community. But they are Big City folk.

"Maybe you wouldn't believe this," remarked Mr. Schur. "They thank us for remodeling the Laconia! I stand in the lobby as they come out after seeing a show and they say to me, 'It's beautiful. It's so much more comfortable. Thank you for making the improvement.' It makes me think that we certainly missed the boat when we didn't remodel before."

All that was ever done to change the theatre during its quarter of a century was to attach some sort of absorptive material of brick-like appearance on the walls when sound equipment was installed. Equipment has remained the same through all those years. There were more than 1,100 seats in the stadium type auditorium, many of them in the narrow widths, with rows no more than the law required.

Now the Laconia has somewhat fewer than 1100 new Ideal chairs, spaced 34 inches back-to-back and with the middle bank staggered. New Brenkert BX-80 pro-

jectors have been installed, with Brenkert Enarc lamps; and a new RCA sound system has replaced the original equipment.

Besides a complete repainting job, in a pastel green, the interior changes included covering the auditorium walls with damask in a pink and green fabric furred out over the old absorptive material. Modern metallic luminaires were also installed for house lighting, and the house was recarpeted.

For modernization of the front and lobby, Seymour Joseph, New York architect, was engaged. His problem, as he puts it, was "to renovate an archaic marquee, vestibule and lobby at a low cost." So instructed, he sought an effect that would prove strikingly modern to people of the area.

The existing marquee was removed down to the structural frame work, which was retained for economy. Attraction boards were placed on both sides facing the approach to the theatre. The front marquee fascia was finished in Kawnee Zourite, a corrugated metal material. The attraction boards were enclosed within a stainless steel border and accented by a double row

of neon. The front of the marquee mounts the theatre name with masks in neon.

The soffit of the marquee, and a new hung ceiling of the lobby, were placed on the same level, and neon tubes (18mm size) were run 15 inches on centers on the ceiling parallel to the front of the building and extending from the outer edge of the marquee through the lobby. Glass doors and transom were installed, extending the full width of the lobby, which is fully visible from the street. This treatment apparently enlarges the lobby.

The box-office was placed on one side of the entrance. It is 7 feet high and has a translucent glass ceiling. The low height of the box-office permitted the main ceiling to extend over it and allow an uninterrupted view of the lobby. Entrance area wall facing material is forest green structural glass with horizontal aluminum members for support and design. Display and poster frames were recessed in the glass walls with concealed fluorescent lighting.

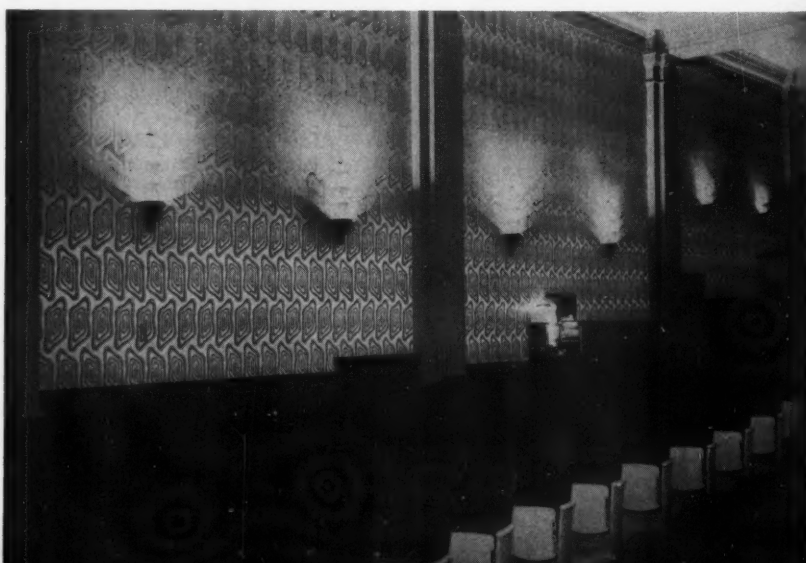
The existing inner lobby doors were replaced with flush Formica doors. The lobby floor presented an unusual hazard in its rather steep slope, therefore to the terrazzo divider plates were attached and 3-foot square rubber link matting, spelling the theatre name, were laid between.

A new feature of the lobby is a candy and popcorn stand with a back wall of fluted wood veneer and a canopy also of wood.

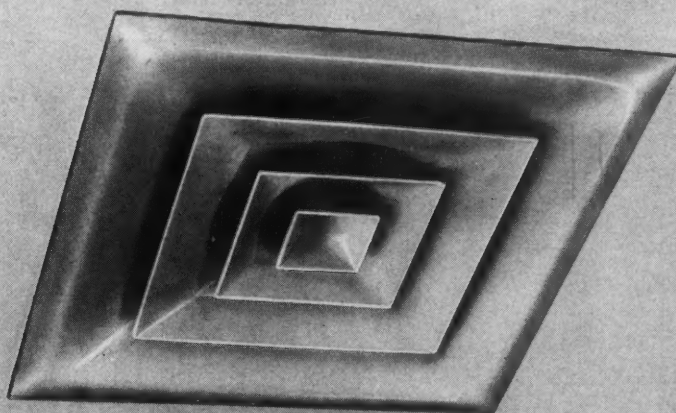
The modernization done, Mr. Schur set out to exploit it. References were made to it in general advertising and in a vestibule easel poster; but the major effort consisted in a four-page brochure, printed by offset in dark blue ink on pale blue stock, with halftone reproductions of photographs of the remodeled house. During a period of several weeks, 20,000 of these were mailed out, being sent even beyond the immediate drawing area.

"And we are getting people from farther away," advises Mr. Schur. "Yet we play two weeks behind our closest competition, where the admission price is higher."

Existing exposed acoustic material has been covered with damask.



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**You Can Install
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When air diffuser specifications read "square", you can now give your customers the new square Anemostat Air Diffusers. They offer the same aspiration effect—the same draftless, uniform distribution of air—as the circular Anemostats. These new Square Diffusers, protected by patents, assure complete air diffusion over a full 360° area.

The new square Anemostats are available in two basic models. Type E fits without modification into the framework that holds standard size acoustical and egg crate ceilings. Type E-1 is flanged to cover the

opening in a regular ceiling.

The simple snap-on method of installing these new square Anemostat Air Diffusers will save you time and labor. Both inner assembly and equalizing deflectors are just snapped into place.

Now you can install square—as well as circular and semi-circular Anemostat Air Diffusers—and be sure of top-quality performance. For full information on the new square Anemostat, write for Bulletin 29A. Bulletins on other types of Anemostats available on request.

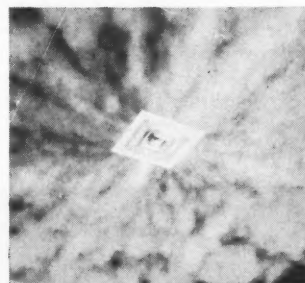
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DRAFTLESS *Aspirating* AIR DIFFUSERS

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REPRESENTATIVES IN PRINCIPAL CITIES

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AC 1239

**ANEMOSTAT
OFFERS COMPLETE
CIRCULAR DIFFUSION
from a square outlet**



This unretouched smoke test photograph shows how the new square Anemostat diffuses air completely over a 360° area.

**Only Anemostat provides
effective aspiration**

Due to its special design, the Anemostat distributes air of any duct velocity in a multiplicity of planes traveling in all directions. Simultaneously, the unit creates a series of countercurrents traveling toward the device which siphon into the device room air up to 35% of the supply air depending on the type and size of the unit. This room air is mixed with the supply air within the Anemostat before the air mixture is discharged into the enclosure.

TODAY'S DRIVE-IN—FLORIDA STYLE



■ Starting with the puzzled planning, simple layout and modest structures advised by an untried idea, the drive-in theatre has found the assured expression of such an establishment as this at Miami, Fla. Boldly suggested in the North, the drive-in has been most naturally adopted in the South, inevitably, because of the climate. A third of the nation's drive-ins are below the Mason and Dixon Line, where they can operate the year round. Despite this advantage, many a northern drive-in represents the standards embodied in the outdoor theatre pictured here because of the numerous industrial centers with their concentration of people likely to need the convenience, as well as to appreciate the kind of recreation, that the drive-in affords. In the Tropicaire drive-in at Miami the new idea of outdoor amusement service is given full development, in its precision of plan, attractiveness of structure and landscaping, and adequacy of facilities. The layout for 800 cars, and the traffic scheme within the plot and rela-

tive to highways, are shown in the aerial view above. Below is pictured the entrance area, taken in front of the building which, housing various facilities, is integrated with the screen tower. This building contains three offices, a large reception room, or foyer, storage rooms, an employees' restroom with stall showers, and on the second floor, a complete residential apartment for the manager, including two bedrooms, a living room, dining room, kitchen and bath. The architectural style and landscaping are, of course, regional. Installed in 1949, the landscaping has not yet reached its full effect; moreover, the appearance of the district has been improved by a Veterans Administration housing project. This has resulted in enlargement of facilities for "walk-in" patrons. The Tropicaire is owned and operated by a company incorporated under its name and headed by W. J. McComas. J. D. McComas is a vice-president, while D. K. McComas is secretary and manager.





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Tough! Scuff-resistant. Can't rot or mildew and it's non-inflammable.

Comfortable! The weave "breathes"—lets air circulate freely. Assures year around seating comfort—cool in summer, never clammy in winter.

Stays Trim! Is easy to fold, shape and cut. Keeps its glove-snug fit . . . won't sag, stretch, wrinkle or "cup" when properly fitted and installed.

Less Maintenance! Lumite is unaffected by all ordinary stains . . . is easily cleaned *in place* with a cloth or brush dampened with soapy water or cleaning fluid.

first in Beauty . . .
in Comfort . . .
in Wear



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Send for FREE fabric samples and color photo of an actual Lumite installation . . . write Dept. MP-04

LUMITE DIVISION, CHICOPEE MFG. CORP. OF GEORGIA
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"Jeepers... imagine Dad sitting through a double feature!"

Even your fussiest patrons will enjoy the show more... *if* the seats in your theater are cushioned with Restfoam. That means they'll come back more often. For Restfoam has plenty of box-office appeal.

Restfoam has plenty of appeal for theater owners, too. It's your best bet for long service with low maintenance cost. And it makes upholstery fabrics last and last. In fact, it's a *four-star* attraction:

★ **Gives greater comfort!** No lumps! No bumps! Patrons enjoy the firm, natural support of Restfoam.

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ventilated by millions of tiny, inter-laced air cells. It is 100% pure natural latex foam. And it contains no dust-making materials.

★ **Keeps its shape!** Nothing to shift or slide. Nothing to pack or mat down. No broken wires to pop out. No wonder you get longer and safer service from Restfoam.

★ **Cuts upkeep costs!** Restfoam relieves strain on covering materials. Your fabric stands up better—and longer.

So... if you want to step attendance up and costs down, find out how Restfoam can help you do it. Specify

Restfoam when buying new chairs—for furniture in lobby and rest rooms, too. See your theater architect or supply dealer. Or write for details today.



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BETT

UMI

On the House



THINGS SAID AND DONE AND THINGS TO COME MORE OR LESS CONCERNING THE SHOWPLACE

COMFORTABLE seating gets everybody, seems to be a cushion not only for you-know-what, but for a so-so picture as well. May be that a theatre can get by with a few minor faults in projection and sound more easily than with uncomfortable sitting conditions, considering all that they mean in chair construction, row spacing, sightlines.

Everybody appreciates comfortable seating in a theatre—including columnists! Maybe columnists most of all. The late Heywood Broun once devoted one of his syndicated columns to the chairs and seating plan of the Normandie theatre in New York. Recently Frederick C. Othman of the Scripps-Howard papers, was similarly inspired by a visit to the auditorium of the Motion Picture Association in Washington.

"I've never been so comfortable," he wrote, "except in bed." And he commented on the sightlines which gave him an unobstructed view of the picture without effort. "I've never spent a pleasanter evening," he reflected. "If the picture hadn't been good, it wouldn't have mattered much."

(Menominee, Mich., newspapers please

Sitting Comfort TV Set Finance et cetera

copy. Those are Heywood-Wakefield chairs, made in your town.)

Columnists may not be ordinary folk in some ways, but they probably claim no great distinction from the rest of civilized humanity in this matter of sitting.

Chairs that are really restful, and so arranged with respect to plan and floor slope that a person can settle back and see the performance fully relaxed—they are the most obvious virtues a theatre can have. *They do a daily selling job that can't be otherwise so cheaply bought.* Who can enjoy anything when he is uncomfortable?

Speaking of home television—and we were doing just that, in a sense, in the remarks above about sitting comfort—we note the recent statement of Joseph B. Elliott, RCA executive, concerning prices

of television sets. He observed that manufacturers were currently reducing prices to enlarge the mass market; but he added that he did not believe there would be comparable reductions in the future. Reason? Well, there are just so many tubes that a television set must have, regardless; and with the trend toward larger picture-tube sizes, there is a limit as to how small a cabinet can be.

A lot of businesses are likely to feel expansion of television because of its cost. Curiously, the cost could cancel the effect of some of the advertising, for ultimately the consumer pays for the equipment. Recently newspapers reported a family living in a converted chicken coop which has a \$750 television set in the "parlor." A bank has bought it for them, of course; but the owner is paying the bank so much a week. Meanwhile, that amount of money is not going for other things. . . . Department store sales nationally have been going down.

Mr. Elliott put 1950 television set sales at \$800 million—almost a billion dollars. How much of it is *future* income? He didn't say. He did say, however, that even in those relatively few areas which already have television, 80 per cent of the homes do not yet have sets. Add to those the homes in regions where programs are not yet accessible. And then consider the possibility of set obsolescence! Could become quite a structure of financial paper. . . . In the theatre business, of course, it's cash on the deal plate.

The fact that auditoriums do not have to have the extreme floor pitches they used to be regularly given, acts to reduce financial risk. This was pointed out the other day by Maurice D. Sornik, New York theatre architect. If the location proves unprofitable, the theatre building with a relatively flat auditorium floor can be converted to other use more readily than extreme floor pitches would allow.

Remarked one of the nation's most prominent theatre operators recently, in discussing plans for a new theatre: "Television isn't going to hurt the good theatre. It's the 'shooting gallery' that's going to suffer."
—G. S.

A SEATING SCHEME FOR PRESENT AND FUTURE



This recent installation of Ideal seating in the Kearsley theatre in Flint, Mich., may be unique in its precautions. The plan is for 600 seats spaced 34 inches back-to-back. But the Kearsley management decided to install only 502 now, and to leave the rest until the box-office warranted them. So in the forward section, every other row was left out for the time being. Now long-legged adults join the kids.

On the House continued

MOBILE THEATRES IN THE WOODS

A Minnesota exhibitor adds a resort branch to his regular operation.

THE KEY to successful publicity consists in (1) a good story, and (2) good timing. On the day that the story we tell here came to our desk, April was teasing us with a breath of spring through the window, wide open for the first time since 1949.

We know April around New York; her promises are worthless. However, winter makes one soft to such flirtations, and here was a piece about outdoor "theatres" deep

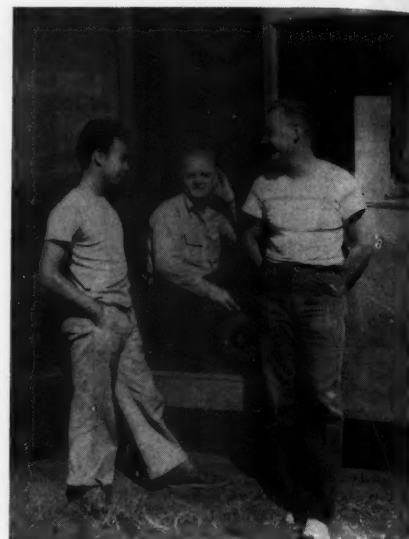
in the wooded lake country of northern Minnesota. The manufacturer of the equipment that made these movie shows possible had sent it. So what? The yarn smelled of *pine*, and made sounds of water gently slapping the bow of a skiff. Moreover, it proved an interesting account of the original enterprise and ingenuity of a small town exhibitor.

The exhibitor is John Rohr, who runs the Marlow theatre at Pine River in the Long Pine Playground area of Minnesota, where spring lakes are outnumbered by only the tall evergreens that guard them . . . except in summer, when the region becomes transiently peopled.

The Marlow theatre served many of the resorters. But that's big country, and some camps are too far away for the Marlow to make movies conveniently accessible to them. So Mr. Rohr decided to take the movies to them.

This, of course, was by way of putting into effect an idea rather basic (though not consistently accepted) in motion picture exhibition, however, to Mr. Rohr's problem. It wouldn't have been economical to build theatres. There were not enough potential patrons in any one place for more than a couple of shows a week, and that number only through the height of a season which ran from May to October. He answered that question by borrowing from the drive-in idea. He now operates three "drive-ins" with mobile equipment—everything trucked except the screen.

The grounds hardly allow comparison with a full-fledged drive-in, but the cars are somehow ranged, and the screen so placed, that resorters deep in Pine Playground Area get their movies twice a week. In-car speakers? No need; Jensen central



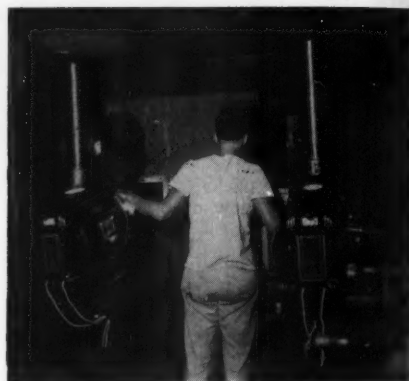
J. M. Rohr (right) and his staff — Harvey Cromett, projectionist; and Elmer Bloom, engineer. And all qualify, of course, as handy men. Below Mr. Cromett is shown in the projection booth.



Lineup for popcorn at the trailer window at one of the "Mobil-In" operations.



View across the clearing at the operation near Backus, showing screen in background.



speakers serve everybody, and who cares a hoot? Only the owls. When Mr. Rohr and his helpers had chopped down enough trees, they had a "drive-in." At any rate, they did as soon as they trucked in the equipment, not forgetting a popcorn machine. Each clearing provides for ranging



Tow and equipment truck with the "concession" and projection room trailer arriving at one of the "Mobil-In" locations; and an entrance set up for operation.




Baldwin Hills Theatre, Los Angeles, Cal.

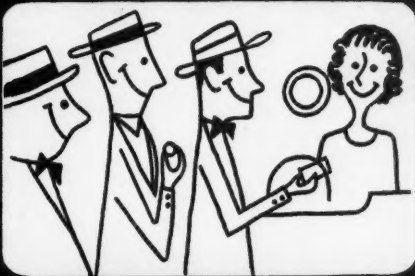
To improve your box-office throughout the year
improve the looks of your lobby today

Business is on the carpet and carpet is our business

Handsome, soundless carpet can improve the looks of your lobby quicker than any other single thing. Your local Alexander Smith-Masland carpet contractor is a theatre carpet specialist. Let him show you the new weaves, colors, patterns, and qualities. Let him suggest the carpet that will look smartest and wear best at the price you want to pay. Let him estimate the cost of carpeting your aisles, powder rooms, and smoking rooms, as well as your lobby. Let his experience save your time and money.

Sutton Theatre, New York, N. Y.





**Alexander Smith
and
C.H. Masland**

CONTRACT CARPETS

295 Fifth Avenue, New York 16, New York

Phone the Alexander Smith-Masland contractor in your city, today.
Or write our Contract Department, 295 Fifth Avenue, New York City.

On the House continued

about 100 cars in front of a screen tower erected on pine poles. Mr. Rohr doesn't call these theatres drive-ins, anyway. They're "Mobil-Ins."

The projection booth is in an aluminum trailer, which also accommodates a Manley popcorn machine with sales made through a window. The trailer, which is equipped with two Holmes projectors, Strong high-intensity lamps, and an Operadio amplifier,

is towed by a Ford truck. The latter mounts the speaker equipment and also totes the electric power generation equipment. On arrival at the theatre, the truck puts the trailer in position, takes the power plant to its location in the woods (so its operating noise won't interfere), then parks immediately in front of the screen to provide the sound.

Mr. Rohr had to do some figuring on

electric power supply. Altogether, his equipment, including lights, signs and popcorn machine, adds up to about 10,000 watts. He might have wired from rural utility lines, but they weren't dependable enough either for supply or steady voltage. And a 10,000-watt mobile plant would be too big to load and unload conveniently.

Then he calculated how he might be able to handle the load with two 3000-



With something like 20 acres to keep tabs on, Jack Hamilton, manager of the Woodbridge Drive-In, Walter Reade Theatres operation at Woodbridge, N. J., makes good use of the theatre's Jeep himself every night, for his regular overall inspection.

CONSIDER the work of a drive-in manager and his staff and you soon come to the automobile as a new operating tool of showbusiness. Sometimes it is a light truck; but requirements generally suggest something less general. One suspects that if the jeep hadn't been invented for war, the drive-in would have given somebody the idea, anyway. The accompanying pictures indicate reasons why, and there are yet others.

The theatre manager who daily tours lobby, foyer, auditorium, backstage, etc., might ponder the prospect, should be got into the drive-in field, of doing the equivalent thereof over an area of twelve, fifteen or twenty acres. He probably would prefer other ways of getting his exercise than making the daily inspection a marathon. Nor is it exactly a job for a streamlined convertible.

It's a rare evening, too, when at least one car doesn't fail to start when time to leave. A stalled car can be a bit of a traffic problem, not to say a moral one to the patron himself. A jeep, of course, takes such situations in stride—a quick push or tug and the car is usually underway; or if the trouble is more serious, the disabled car is towed to the

ADD TOOLS OF SHOWBUSINESS

Drive-In Manager Jack Hamilton Shows How He Keeps His Jeep on the Job

nearest service station, which not only eliminates a headache for the management, but makes a patron grateful for an unexpected service which has saved him money.

The drive-in truck has to be versatile. It is a jack-of-all-trades, as generally used. One use of it not observed in the

accompanying pictures is as a ballyhoo truck. With the name of the theatre and its location prominently painted on it, the truck itself is an advertisement wherever it goes in the area to take the manager on one kind of business or another, to pick up supplies, etc. But some managers mount a banner board



Above Jack Hamilton sits in for one of the attendants to demonstrate another aspect of drive-in operation that managers of regular theatres don't have to worry about—getting a disabled car to start, or maybe all the way to a service station. A heavy wood bumper is installed for this purpose, and a tow chain is also carried. . . . And, of course, there are supplies to be picked up, explains Mr. Hamilton below, with a load for the refreshment service. For this job the Jeep is equipped with bracings for a protective tarpaulin over the back; and with a tow bracket to hook on to a trailer, which may also be a 24-sheet ad trailer, or a two-wheel trailer to cart the theatre's playground pony. Into the Jeep is also loaded the Welch insect fogger and maintenance sprayer.



to advertise the current attraction; and sometimes it is used to tow a 6-sheet or 24-sheet trailer through the town and surrounding populated area.

Yet another application is that of transport for insecticide fogging equipment. Equipment available for this purpose includes one that may be readily slid into the back of a jeep. This equipment is also designed for spraying weed killing fluids on lawn and drives, and insecticides and fungicides on shrubs and trees; and it is used to spray road oil on drives and ramps. When any such job is done, the equipment is slid off the jeep, which then is immediately available for its other uses.

RCA Drive-In Equipment

at
*Sensationally
Low Prices!*

FOR THE PURCHASE PRICE of ordinary drive-in speaker stations, you get top-quality RCA equipment... RCA speakers of superior tone, housed in "Starlite" finished aluminum cases; glowing colored junction boxes with roadway and post lighting—all at an unbelievably low cost.

SEE YOUR INDEPENDENT RCA THEATRE
SUPPLY DEALER

More RCA Projectors, RCA Arc Lamps, RCA Sound Systems and
RCA In-Car Speakers are used in Drive-Ins than any other makes.

- ★ Heavy-duty PLASTIC JUNCTION BOX COVER (available in several colors) radiantly glows with light from low cost lamp—lends new enchantment to the drive-in field.
- ★ ROADWAY and POST LIGHTING guides patrons to safe car parking.
- ★ "STARLITE" finish on speakers makes them more visible at night—adds beauty and safety.
- ★ Rugged DIE-CAST ALUMINUM SPEAKER HOUSINGS for longer life and lower maintenance expense.
- ★ CAST-IN HANGER ON JUNCTION BOX holds speakers securely suspended when not in use.
- ★ BRIGHT ALUMINUM BASKETS for much easier handling of speakers may be obtained at little extra cost.
- ★ Same HIGH QUALITY speaker mechanism for which RCA is famous the world over.
- ★ The low price of the RCA drive-in speaker station makes it the unmistakably BEST BUY.

... RCA BUILDS THE FINEST THEATRE EQUIPMENT . . . RCA SERVICE ASSURES TOP PERFORMANCE . . .



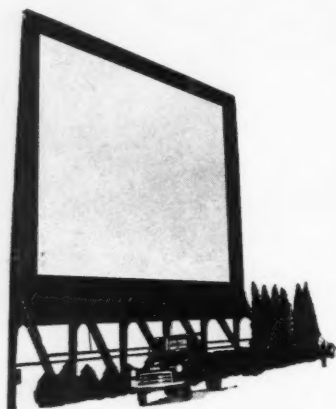
THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

The STORM SENTINEL

Now!
lowest-price ever
for a dependable

ALL-STEEL SCREEN TOWER



- ★ Thirty pounds per square foot wind test
- ★ Approved by State Building Codes
- ★ 36 ft. x 50 ft. steel screen surface. Also 44 ft. x 64 ft.
- ★ 44 ft. x 64 ft.
- ★ Erected in 3 days or less!
- ★ Tilted screen surface
- ★ Practical streamlined design
- ★ Provision for stage platform
- ★ COMPLETE! Paint and show your picture

Write for Circular

the "STORM SENTINEL"
is produced
exclusively
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ELIZABETH IRON WORKS, Inc.
P. O. BOX 360
ELIZABETH, N. J.

On the House continued

watt plants. He would stagger the equipment—that is, when one plant was supplying a projection lamp, for example, the other would be plugged in for the popcorn machine. Other equipment, including light sources, are similarly distributed in the hookup. The power plants are from the



The two Onan power plants as placed on a platform in the woods after being unloaded from the truck. J. M. Rohr, operator of the "Mobil-In Circuit," is shown inspecting a setup.

line of D. W. Onan & Sons of Minneapolis, and were procured through the Minneapolis Theatre Supply Company.

To help him in the "Mobil-In" operation, Mr. Rohr has Elmer Bloom, whose title is engineer; and Harvey Cromett, who is, among other things, the projectionist. They're at it six nights a week plus time for striking the outfit, trucking it to the next location, and setting up again.

And know what they do on Sunday? They snooze under the pines and go fishing, the lucky so-and-so's!

•
DRIVE-IN DISTRIBUTION: Of approximately 1800 drive-ins now operating, over one-third are in the South. The Atlanta, Charlotte and Dallas film exchanges alone service more than 500. Nearly all of them doubtless operate the year 'round, too. The drive-in wasn't the South's idea, either—it was thought up in the North—and of all places, New Jersey, home of the most competent mosquitos!

Weeds Will Soon Be Growing Like Drive-Ins

OVER MOST of the country, the weed season at drive-in theatres is now beginning. Weeds soon will be thriving in landscaped areas, around young trees and shrubs, in lawns; at some drive-ins they will be a problem in drives and ramps.

Weeds are a nuisance in traffic areas especially at drive-ins which have been hastily graded, and where crushed stone has not been used to sufficient depth in drives. Well established weed growth is not easy to get rid of. But it can be done, in time.

A well prepared roadbed which is kept oiled should not give weeds much of a



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(ON A MAN'S JOB)**

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MOTION PICTURE HERALD, MAY 6, 1950

chance. The problem is therefore more likely to rise in the ramp area than in drives; but even in the latter, keeping the surface oiled is as helpful in discouraging weeds as in preventing turf deterioration.

Ammonium sulfamate is often recommended for weed eradication, and it is very effective on many of the tougher as well as weaker varieties. Its utility, however, is specific. It kills desired plants as well as those which aren't. It sterilizes the soil, which may be the objective; but its effect doesn't last very long.

The du Pont product *Ammate* has ammonium sulfamate as its base. Ammate will kill poison ivy, poison sumac and such serious weeds (which some drive-ins might have in wooded areas), doing so sometimes with a single spraying. In concentrated solutions, it will destroy any of the weeds which come up in drives and ramps, and at least with several applications, keep new plants from growing. Its effect in the soil, however, endures for only a month or two (alkaline soil shortens its effect).

Drives and ramps which prove to be good weed beds had better be sterilized with borax. If applied in a concentration of from six to eight pounds per 100 square feet, borax should make the soil intolerable to plants for three or four years.

WEEDS IN LAWNS

Weeds among shrubs and in lawns are quite a different matter. A general killer (as, for example, Ammate) cannot be used. Weed eradication here calls for a *selective* compound, and there are many products of the kind with a base of 2-4-D. The strength of the compound depends upon the percentage of 2-4-D, and care should be taken to mix it with water in precisely the ratio specified by the manufacturer for the purpose.

Such preparations kill the general run of weeds found in lawns, without (if applied properly) destroying the lawn grass (except for European bent, which isn't likely to be used in a drive-in). As for soil immediately around young trees and shrubs, it should be cultivated (or mulched) anyway, for sake of the plant.

Crab grass meets the common definition of a weed also, and in regions where it thrives, it is the curse of good lawns. There are selective preparations for crab grass, too (Weedone, Tat-C-Lect, etc.); applied properly, they kill the crab grass without permanent injury to the desired lawn grass. The trick, especially in outlying sections where drive-ins are almost always located, is to *keep* rid of it. Some veteran foes of crab grass say it can't be done. They are probably right, but it can be kept from getting out of hand.

Crab grass can look much like regular grass through the early growing season. Its true character is revealed when it approaches maturity. Then you know how much good grass you have left.

BETTER THEATRES SECTION



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Patrons won't miss a scene: you won't miss a sale, when the Snack-Kar takes refreshments to **every car in the theatre**. Your profits will soar when you sell **warm** popcorn and hot dogs, with **refrigerated** cold drinks, ice cream and candy. Returns \$90.00 profit on every \$147.00 payload. Write for literature.

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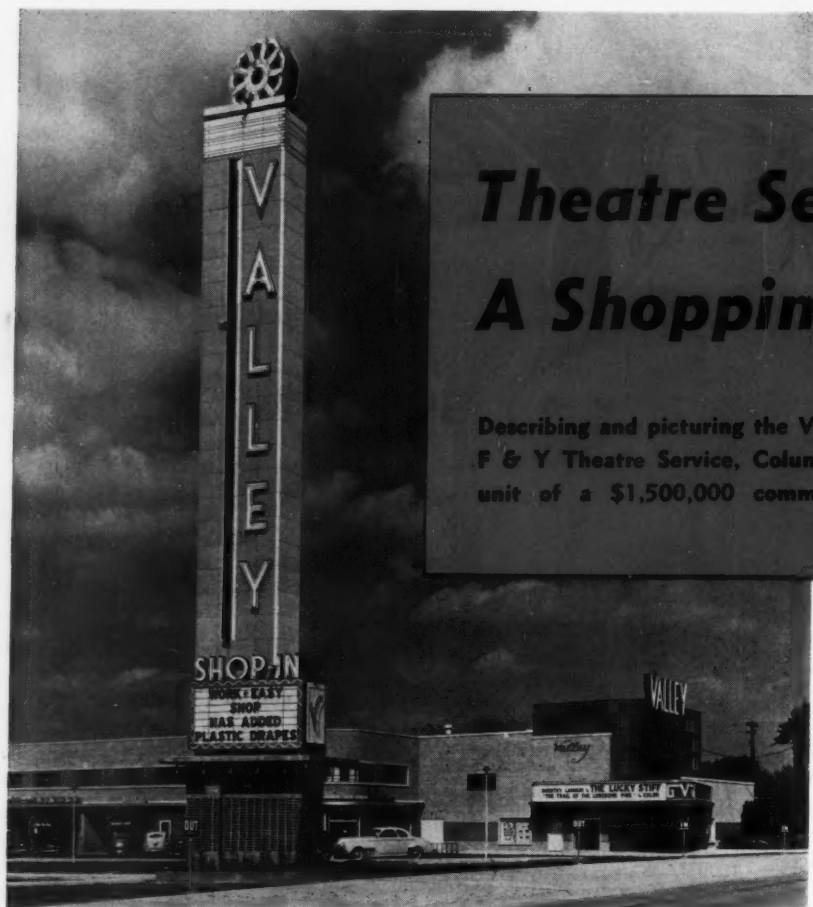
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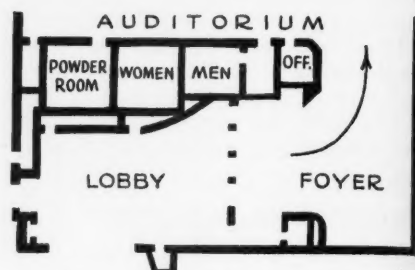
Complete Porcelain and Stainless Steel fronts . . . marquees . . . signs . . . boxoffices . . . poster cases, aluminum and stainless steel . . . stainless steel doors and frames.



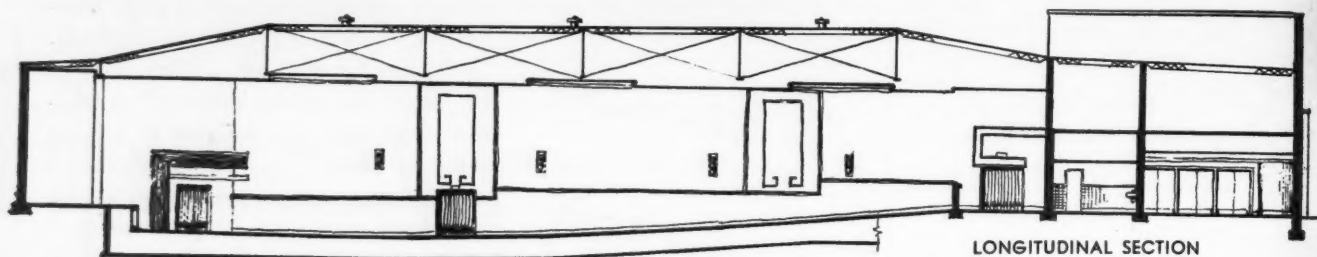


Theatre Service in A Shopping Center

Describing and picturing the Valley theatre, designed and built by the F & Y Theatre Service, Columbus, Ohio, as a 1500-Seat amusement unit of a \$1,500,000 community market in outlying Cincinnati.



FLOOR PLAN OF ENTRANCE AREA



LONGITUDINAL SECTION



Entrance doors are provided on both sides of the corner vestibule.

THE VALLEY theatre is a unit of the new Valley Shop-In Center in outlying residential Cincinnati, a development which to date represents an investment in excess of \$1,500,000. Louis Wiethe, prominent Cincinnati exhibitor, owns the entire Valley project. In the architecture of the entire development are combined traditional with modern materials, forms and devices, to create a contemporary style that is at the same time commercially impressive and "friendly."

Buff-colored brick was used as the facing material for all the buildings. The theatre structure is set apart by the addition of a chocolate brick band, 3 feet in width, around the lower portions. In the theatre front there are other deviations from the

overall plan: Maroon terra cotta with buff and blue inserts make up the front elevation; the same material, minus the inserts, create a cap effect on the side facade facing the inner parking areas.

The front design is completely dominated by a huge "Valley" in solid block letters cut into the terra cotta approximately 2 feet from the top, and extending above the facade itself. Illumination for the letters comes from triple tubes of neon set on the face of the sign. A second identifying sign, facing in, utilizes a script design in neon.

The triangular-shaped marquee was designed to provide maximum protection at the rounding corner of the building. To accomplish this it runs parallel to the side wall on the inner side of the structure, but cuts out in the front from the back wall, which extends beyond the back of the box-office. Dusty blue and burnt orange por-



Foyer area—above, section immediately inside lobby doors (the Valley has a General Register stub rod admission control system). The top view is looking toward arch to standee (right).



celain was used in this very simple marquee, the emphasis being on the Adler attraction boards (using plastic 10- and 17-inch letters), which face both the front (street) area, and the side, or inner parking spaces. Even the focal point, a neon "V" on the nose of the marquee, does not detract from

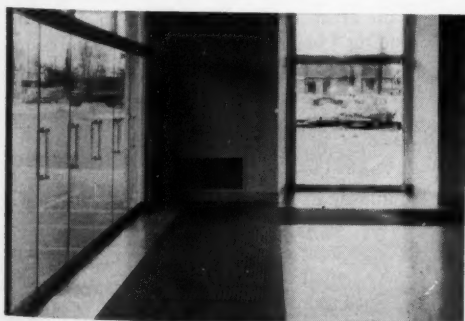
these attraction boards. A double row of $7\frac{1}{2}$ w lamps, in flash arrangement, extend around the top of the marquee.

Chocolate-colored brick was used in the box-office, which is a truncated triangle with a splayed bulkhead and located on the right side. There are two separate en-

trances to the lobby, each with solid glass doors, six at the front, two at the side. Trim is aluminited aluminum.

The lobby and foyer are finished in plaster, with the inner foyer wall, however, accented by a serpentine panel of walnut, which marks a lounge area set off from

Two views of the lobby—corner entrance area, and looking toward foyer. Plaster walls are painted green and chartreuse.



BETTER THEATRES SECTION





Besides neon-coved coffers, the auditorium is illuminated by a tier of downlights on each side, and luminaires flanking velour panels.

traffic lanes. Plaster portions are painted green and chartreuse, and walls mount poster and picture frames of birch. Doors between lobby and foyer are also birch.

Ceilings in these areas are plaster painted off-white, and in the foyer is a hung portion of eccentric circular shape which provides coves for neon tubing. Illumination is otherwise provided by flush-set downlight fixtures. The lobby floor is terrazzo, while carpeting begins at the foyer doors—a large-scale modern pattern in Mohawk Wilton.

With traffic turned from the lobby along the inner foyer wall, entrance to the auditorium is through a draped arch at the further end of the foyer. This leads into a broad cross-aisle with a standee rail faced

and capped in simulated leather in the green-chartreuse color scheme of the lobby and foyer. Each standee terminal post contains a light fixture for a low-wattage lamp to mark the aisles, and the edge of the standee capital conceals neon tubing.

In the lower rear wall of the auditorium, in the standee area, finish is plaster painted green, forming a panel in which are set doors to the men's and women's rooms. Here also are two drinking fountains flanking a flower box. The upper wall is finished in a gold damask continuously with the auditorium side walls.

Above a hard plastic wainscot painted maroon, the gold damask continues to the proscenium wall in three divisions formed by the insertion of vertical panels of green

velour made up as panels within panels by use of a double framework of moulding.

The auditorium ceiling is hard plaster painted shell grey, into which are set three circular coffers painted emerald green with a mauve rim and concealing neon tubing. Running illumination is also provided by a tier of downlights along each side.

Seating consists in 1500 Kroehler push-back chairs ranged in three banks with two aisles, with the middle tier staggered behind a central cross-aisle by indenting every other row. Rows are spaced 34 inches.

The screen is set back 12 feet on the stage, which is equipped with footlights for special events. Equipment also includes a Wurlitzer electric organ, which is used regularly for musical interludes. Stage draping, by the Knoxville Scenic Studios, is green and gold damask.

The Valley is fully air-conditioned, with main areas cooled by a built-up plant including General Refrigeration compressors and McQuay coils. Auxiliary areas are cooled by a well water system, also using McQuay coils. Air distribution is by Agitair circular flush ceiling diffusers.

Projection and sound equipment, which includes Brenkert BX-80 projectors and Enarc lamps, is by RCA, and this plus projection accessories, General Register ticket issuing machine and stub control box, and Coinometer coin changer, were installed by Midwest Theatre Supply.



The women's cosmetic room has two walls covered in washable paper, one in a pattern, the other striped; and the other two walls painted maroon around mirror cosmetic shelf area. The women's toilet room has walls of blue tile to a height of 5 feet, with the rest and the ceiling plaster painted canary yellow. The men's toilet room has plaster walls painted brown. Both toilet rooms have white ceramic tile floors.

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THEATRE SEATS

The World's Finest Theatre Seat

METHOD in MANAGEMENT

In its relations to the physical theatre property • • to the public • • and to personnel

A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

Answers to Questions in The March Managers' Quiz

ANSWERS RECEIVED to the questions submitted in this department of the March issue of BETTER THEATRES, jibed pretty well with our own idea of proper procedure, and also with what the circuit which prepared the questions (St. Cloud Amusement Company of Washington, N. J.) thought acceptable for its own theatres. Some differences were of course due to local conditions. Some answers were correct enough as far as they went, but they did not follow through the procedure to the end.



CHARLES H. RYAN

up in the questions, the judgment and diplomacy of the manager and his staff is an important factor, often a critical one. For example, the first four. Most answers indicated the right basic slant on the problem. But how should the situation be handled, from its beginning to ultimate disposal of it? We'll try to do that now, realizing that there must be allowances in some details for differences in location and physical layouts of theatres.

1. *During a performance, with the theatre well attended, a baby about three years old begins to cry so as to disturb other patrons. Brought by its mother, it was admitted on a children's ticket. What procedure would you follow and why?*

In a theatre, and at a performance, to which a woman is likely to take a child no older than three, the manager is justified in waiting a few minutes to see if the mother cannot stop the crying. There will be impatient patrons, of course; but there will also be rather sympathetic ones, other mothers who feel more sorry for that

mother than angry at the child. Management of less tolerance can earn their resentment as well as that of the afflicted mother.

But if the disturbance does not end within a few minutes, the manager can only have the mother shown that something more effective must be done. Someone competent to deal firmly, yet courteously with patrons—preferably the manager or his assistant—should go to the location of the disturbance, patiently and as inconspicuously as possible.

Pausing at the proper row may be enough to "scare" the youngster into silence (the mother will probably whisper to the child, "See, there's the man who runs the theatre, you'd better be quiet!"). If the child doesn't immediately stop crying, then the mother must be asked, by whisper if she is near enough, or by some gesture, to bring the child into the aisle. There, with every show of good-natured sympathy that can be effected in the dimness, the mother should be ushered to the rear of the auditorium, or outside it if the child continues to cry.

Now she may be able to use more persuasive measures on the child; she should be asked if she would like to take it to the lounge or women's restroom to apply them further. She probably will decide then, or after restroom tactics have failed, that she had better take the youngster home.

Smiling acceptance of this decision should be accompanied by an attitude that seems to say, "Well, those things will happen sometimes," and the mother should be told that it is hoped she will come back later to see the performance and that she will be given a ticket good for this purpose; or if she cannot return for this program, the ticket will be accepted for another one.

If the manager is available for this situation, it is much better that he handle such a situation than a uniformed employee,

not only because he is therefore more certain of proper diplomacy, but also to convince the mother that she is not being subjected to routine action aimed only at "getting her brat out of the theatre." That could be the ultimate idea, all right, but she shouldn't be conscious of it.

2. *A crying youngster comes into the lobby and another kid explains that the child fell out of the seat. The children came unaccompanied by adults. The injured one has quite a bump on the head. What procedure would you follow?*

Since the children came unaccompanied by parents, the theatre is likely to be of a patronage and location indicating direct handling of the case by the manager rather than turning it over to the police. That is, it is probably a neighborhood or small town situation. If the latter, the youngsters might well be known to the manager.

A bump need not be anything at all serious physically to grow into litigation! In addition to learning the names of the children and their parents, and the addresses, the manager should try to find out about where the injured child was sitting, and how he came to bump his head. It is well to do this as privately as possible, with a trusted member of the staff present.

Then take the child to a doctor, preferably one known to the manager. If not altogether too inconvenient, take a trusted staff member along, and wait for the doctor's verdict. From there on the doctor's instructions should be followed. If he says the bump appears to be just a bump, and the child's reaction indicates this to be the case, the injured youngster should be taken safely home, preferably with a written report by the doctor.

It is a good idea to follow up on the condition of the child by calling the parents on the telephone, if they have one—a legal precaution, and in any case, a good-will builder.

3. *A man who is obviously drunk approaches the box-office to buy a ticket. What should the cashier do, and why?*

All but one answer to this one was short

and right—don't sell him a ticket. And they ended there! (Can drunks be that uncommon? Didn't you fellows ever see someone trying to persuade a drunk to do something he didn't want to do?)

The cashier shouldn't sell him a ticket, right enough, but how does she make her refusal stick in the event he shows signs of getting tough about it? Well, if smiling that much harder, and greater effort to kid him out of the idea doesn't work, she starts getting in touch with the manager, according to the best means available according to the layout and communication installation of the theatre. In some cases the doorman would be able to catch a certain look on her face and a telling gesture. But through all of her machinations the cashier should maintain a good-natured, tolerant attitude.

The manager or his assistant should keep that attitude as long as possible. A threat to call the police can do more harm than good. A bad case may compel calling a policeman, but that is an extreme measure. Exhaust first all efforts to make him think that he is a swell fellow just out having a good time, but that he'd better come back later when he has sobered up a little.

A person pretty well under the influence of liquor is better kept outside a theatre because he can develop into a serious nuisance after he gets inside, and then it usually is really tough to get him off the premises. Cashiers and doorman should be on the alert for tell-tale signs of drunkenness.

4. *A patron is causing a disturbance while seated in the auditorium, which has a capacity crowd. Checking reveals the patron is drunk. What should be done?*

Here we have the drunk who did get inside. If he is a good-natured fellow having a merry time, he might be coaxed out by a display of firmness plus entire sympathy with his desire to enjoy himself. Nine times out of ten this is a job for the manager himself—a uniformed employe may give him the idea that he is being ordered out, which is just the opposite of the impression sought in handling a good-natured drunk.

If he is the other kind—surly, pugnacious—the situation indicates trickery. There is someone to see him in the lobby... someone on the telephone... you have something that you think he dropped while coming in, etc.

A policeman is called when all other methods of persuasion fail. And always it is entirely up to the police to decide what to do with him. The manager never even suggests arrest.

In any case, no one connected with the theatre should lay a violent hand on him or otherwise indicate that he is being given "the bum's rush." To do so not only can aggravate a situation that is bad enough,

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by causing him to fight back, but has possibilities of legal action.

5. *On a busy Saturday night, with a capacity audience and about fifty persons waiting for the show break, which will occur in five minutes, a member of the audience is taken sick and vomits while on the way up the center aisle. What procedure would you follow?*

One answer said that an usher should immediately clean it up; another that wood shavings or sawdust should be procured to cover up the mess; another that ushers should divert outgoing patrons from the spot and incoming patrons be held back until it has been cleaned. Most answers agreed, however, that the worst of the mess should be cleaned up immediately with as little notice as possible, and the spot washed thoroughly after the waiting patrons had been seated.

These doubtless should be judged sensible approaches to the problem, depending on the floor plan of the theatre (except that wood shavings or sawdust would hardly be available). The question specified a center aisle without indicating whether it was a two-bank plan with or without wall aisles. In most cases, however, there would be more than one traffic lane out of the seating area, and that is assumed in the following answer.

With people waiting for the show break, and as much as five minutes to spare, the best procedure doubtless would be to clean up the mess immediately and be prepared to follow at once with as much washing as time allows. Prompt action on the part of a couple of ushers might get rid of the soil entirely before the show break. If not, an usher should stand by the spot, directing outgoing patrons around it, while waiting patrons should be held until the soil has been completely removed during intermission.

6. *Investigation of a disturbance in the middle of the auditorium during a well-attended performance discloses a patron who has fainted and who may be the victim of a heart attack. The patron is heavy and elderly. Adjoining seats are occupied. What procedure would you follow?*

Disturbance to patrons in the vicinity is unavoidable, and one can expect co-operation in such a situation. A doctor should be sent for immediately; meanwhile, people sitting between the victim and the aisle should be seated elsewhere so far as possible, and otherwise asked to wait in the standee. When the physician has had a chance to examine the person, his instructions should be followed as to removal to home or hospital. If removal by ambulance attendants requires house lights, there is no alternative to stopping the picture and explaining the situation to the audience.

7. *The odor of smoke is noticed in the*

auditorium during a well-attended performance. Investigation reveals that the cause is a short circuit in the curtain control motor. No flames are visible. What action would you take?

All agreed that the first thing to do is to cut out the motor. From that point on the answers differed considerably, with some not following through to the end of the situation. The short of course indicates that an electrician should ascertain and eliminate the cause as soon as possible. But quite as important as shutting off the motor promptly is the need for the manager, or someone of equal conviction if the manager is not immediately available, to be seen first in one aisle, then in another, in a calm attitude, as though in the course of routine supervision, such as noting the number of vacant seats. He is thus available to any nervous persons who want to know the cause of the odor. This precaution should be continued until the fans have cleared the auditorium of the odor.

8. *Fire breaks out in the boiler room and smoke is carried to the auditorium by the ventilating system. The audience is large. There is so much smoke in the boiler room that the size of the fire cannot be immediately determined. Explain your procedure.*

One of the answers states: "Turn up house lights and make explanation from stage. (I had that experience.)" Correct, so far as it goes. The manager should say something like, "For some reason which we shall soon determine, considerable smoke is getting into the ventilating system from the heating plant. The condition will be promptly corrected, but because of the smoke you will please file out of the auditorium. Return tickets will be given out at each exit. Don't hurry—there is no need whatever and to do so might injure someone."

At the same time, a staff member should call the fire department; and immediately after the manager's speech, non-sync music should be started—popular tunes of slow tempo.

What the fire marshall discovers and decides will of course determine whether the performance is to be continued.

9. *In hiring a new cashier, how would you instruct her on her conduct and duties from the time she enters the box-office until she reports ready to leave the theatre at the end of her shift?*

Since conditions will vary in some details, a general answer can be given only basically. Say the girl has just come on the staff without previous experience in a theatre, and must be put into service immediately. She should be told:

1. The admission scale, about passes, complimentary tickets, etc., and how to handle the ticket issuing and coin changing equipment.

2. How to read the show schedules and program chart and answer telephone questions about them with the usual words of courtesy (*madam, sir, thank you, etc.*), and in a friendly but not intimate manner.

3. How to conduct herself with respect to patrons approaching the box-office (*How many, please? . . . Thank you, etc.*) with a pleasant expression.

4. How to make out the daily report (recording of receipts, tax, etc.), set up cash for the next shift or day, lock and disconnect the ticket machine.

If she has to go into service very soon after reporting, Point 4 can be left until she has finished her shift.

Those are answers to nine of the ten questions. The tenth concerned the maintenance of certain equipment. Some answers did not attempt this one at all; others were pretty skimpy. Well, that was not to be entirely unexpected. Quite probably it could have been answered well enough in most cases, but it was a lot of work to do so.

Material for a complete answer to the tenth question has been provided in various issues of *BETTER THEATRES*, and in a very convenient form in the 1949 *Guide Edition* (then called the *Manual*). We shall round up this information in direct answer to Question No. 10; but since that will take quite a chunk of space by itself, we're going to leave it until the next issue.

It occurs to us that quite a few managers, and perhaps staff members, who did not send in answers, at any rate considered these questions and answered them at least in their minds. If so, maybe it was a bit of fun. We hope so.

Responsibility for Neat Staff Attire

THERE IS one thing worse than absence of uniforms on the house staff, and that is uniforms which are threadbare, faded, ill-fitting, dirty, or in bad repair. The house manager cannot usually do very much about the style of uniform selected, or even their immediate replacement of uniforms which have seen their best days. He should, however, keep tabs on the dress of his staff so that uniforms are not worn carelessly, and are kept in good condition.

Neat, appropriately designed, well-fitting uniforms help to make a conscientious staff, and to patrons they give an impression of responsible, competent management. There is no need to make attendants look like a general of a Central American army at a military ball. That used to be the

Calling for Examples Of "Selling the Theatre"

TODAY the theatre—as Theatre—needs to be "sold" to the public more than ever before! Stressing the importance of institutional exploitation — and that includes "selling" new equipment installations and other facilities that mean service, comfort, good picture presentation, stimulating environment—this department would like to publish more examples of what is being actually done by theatre operators and managers in this sector of showmanship. It's important—let's give it the recognition due it! You send—we'll spotlight. Better Theatres, 1270 Sixth Avenue, New York 20, N. Y., is address enough.

idea, of course, back in the days of extravagant, gaudy decorations generally. It all was part of "glorifying" the movies.

Today the "scrambled eggs" and "fruit cocktail" that used to adorn some of the uniforms would be more likely to cause smiles. The real function of a uniform—to distinguish the person as an attendant of the theatre, and perhaps one having certain duties—can be well carried out by a simple style with a "warm" but conservative color scheme.

Fit is of importance in any kind of attire, of course; but if it is of more importance for one kind than another, that kind is an usher's uniform. That is partly due to the form-fitting style generally used, and partly to the fact that ushers have more constant, closer contact with the public than other staff members.

UNIFORMING THE CASHIER

Many theatres dispense with uniforms altogether for cashiers. It could be that certain restrictions as to civilian dress might serve the purpose—such as requiring a white blouse and dark skirt. But we've seen cashiers that looked, while on the job, as though they were ready for a dinner-dance (or seeking a date!). It is easier, in our opinion, to keep the cashier's dress—and conduct—under control if her attire is definitely indicated by a uniform. And it makes a theatre look "trim" when its staff is dressed in one basic style and color scheme from box-office to auditorium.

In these days of economy—maybe we should emphasize it as normal business-like methods instead of extravagance—one hesitates to suggest two sets of uniforms. However, that is not necessarily contrary to economy. When the same clothes are worn every day they wear out faster. Where there is only one set of uniforms, however, arrangements should be made for overnight dry-cleaning and pressing.

Accidents will happen, but it has always seemed to us proper to expect staff members to pay for repairing damage clearly due to their own carelessness. Cigarette burns can be rewoven, but it is an expensive

process; if staff members realize that they will have to pay several dollars out of their own pockets for such repairs, they will be more careful. A ripped seam, or a tear, may have "natural" causes in the line of duty; but they can also be caused by negligence and horseplay. Needs for repair should be investigated as to who is liable for repairs, management or employee.

Staff uniforms are so much a part of the atmosphere of a theatre that remodeling or refurbishing the house itself suggests re-uniforming. It certainly would look rather ridiculous for ushers in outmoded, shabby uniforms to be moving around in an interior just redone on modern lines, with fine new furnishings. No theatre can look better than its staff.

UNIFORMS BOTH PRACTICAL AND SMART TODAY



Double-breasted and Eton jacket usher styles; and a doorman or drive-in attendant uniform (right), all by Maier-Lavaty, Chicago.



■ A well-trained, courteous staff deserves smartly designed, well-tailored uniforms. Americans are clothes-conscious people. Ill-fitting, or worse, shabby uniforms encourage slovenness in personnel, are depressing to a public seeking an emotional lift. It used to be thought that the more elaborate the uniform, the more impressive it was. Today flamboyant elegance is as much out of place in attendant attire as in interior decoration. The two usher styles illustrated here, for example have stayed in style because they were simple. The double-breasted jacket is the one probably preferred by most ushers. It gives freedom of movement with minimum exposure of shirt front. With trousers of a conservative color, the jacket can be in a lively, cheerful shade without creating a gaudy effect. The Eton jacket is a trifle more formal. Either is adapted to serge, gabardine, whipcord or tropical worsted. . . . For most drive-in attendants (excepting special officers), the uniform in the right-hand illustration above is appropriate. It is also suited to regular theatre doormen, for whom it could be made of gabardine, whipcord or tropical worsted. For drive-in attendants it might be executed also in cotton twill. The style is adapted to the use of a Sam Browne belt, which, made of white canvas, gives the attendant greater visibility. One large circuit has standardized on such a style in light blue jacket and trousers with royal blue trim and silver buttons, and with a cap in white to enhance visibility. In warm weather blue shirts are supplied and the jacket is left off. Yellow rain slickers for regular attendants, and white ones for traffic officers, with "Southwester" rain hats to match, complete the outfits, except that traffic officers are further equipped for rainy weather with rubber leggings which reach from ankle to above the knees. For women attendants of drive-in theatres, specifically at the toll booth, the uniform modeled at left lends a rather military air without, however, being unfeminine. Designed also by Maier-Lavaty, it has been adopted by various drive-in operators.

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, SUPPLIES, ARCHITECTURAL MATERIALS . . . LISTING MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

ACOUSTICAL PRODUCTS AND ENGINEERING

FUNDAMENTALLY, control of motion picture sound in a theatre is a problem of room volume and form. Sound-absorptive materials may variously aid in this process. In the case of existing theatres having auditoriums of poor acoustical characteristics, such materials of course supply means of correction. In any theatre, however, a sound-absorptive material is generally indicated for the rear wall to assure complete absence of reflection there. For a similar reason, a balcony parapet fascia is often so treated.

Acoustical considerations of auditorium design call for minimal volume per seat, and non-parallel side walls (either continuously, or divided into sections). Dimensions of the auditorium may further indicate installation of absorptive materials in various areas of the side walls, staggering these areas on one side with those opposite. Properly, acoustical materials for side walls are chosen according to their efficiency at specific frequencies of sound.

Materials of acoustical classification include plasters of various substances adapted to the formation of a mass containing "cells" of air; rock and glass wool, which is usually covered with decorative fabric; also tiles of mineral, glass or (if fireproof materials are not required) of vegetable fiber, perforated for use where high acoustical efficiency is required.

Some materials, such as wood veneering, which have no acoustical action, need not be ruled out as a finishing material in auditoriums if competent architectural and engineering counsel is available to specify the method of installation.

Altec Service Corp., 161 Sixth Avenue, New York 13, N. Y. (acoustic counsel only).
Armstrong Cork Co., Lancaster, Pa.
Baldwin-Hill Company, 604 Breunig Avenue, Trenton, N. J.
The Celotex Company, 120 S. LaSalle Street, Chicago, Ill.
Infra Insulation, 10 Murray Street, New York 7, N. Y.
The Insulite Company, 1100 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 22 East 40th Street, New York City.
Kearbey and Mattison Company, Ambler, Pa.
Kimberley-Clark Corporation, Insulation Division, Neeah, Wis.
National Gypsum Company, 325 Delaware Avenue, Buffalo, N. Y.
Sprayed Insulation Company, 56-58 Crittenden Street, Newark, N. J.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Zonolite Company, 135 S. LaSalle Street, Chicago 3, Ill.

ADVERTISING—See *Exploitation Mechanisms and Letters and Frames for Attraction Advertising.*

AIR-CONDITIONING AND VENTILATING EQUIPMENT

AIR-CONDITIONING properly signifies positive control of the heat and moisture in the air of an enclosure, and also its movement, no matter what the condition of the atmosphere outside may be. In common usage, however, the term air-conditioning refers to comfort-cooling, and as such it is essential to theatres in areas having seasons of high temperatures with high relative humidity.

In localities of high temperatures but relative humidity of not more than 72%, air-washer equipment (evaporative cooling) may prove adequate.

Unit conditioners providing factory-assembled compressor, heat transfer coils and related equipment (also an evaporative condenser if desired), with steel housing designed for convenient servicing, are available in small sizes (down to 3 tons of refrigeration) for direct-space cooling; and up to 75 tons for central station air-conditioning plants. There are central station models to accommodate various installation space conditions—vertical, horizontal, ceiling suspension as well as floor mounting. Heating coils may be incorporated.

Unit conditioners are highly efficient within the cooling loads indicated by the range of capacities, and they eliminate much installation labor. Some circumstances, however, may advise a built-up plant of separate components within the upper levels of this range; and as a general rule, a built-up plant is indicated economically

and operationally where as much as approximately 100 tons of refrigeration is necessary.

Evaporative condensers are available either separately or integrated with unit conditioners for conserving refrigerant-condensing water, which may be advised by water rates, or be required by local regulations. In some installations a cooling tower may be cheaper than evaporative condensers. Either method reduces water consumption about 95%.

It is generally estimated that one ton of cooling capacity will serve from sixteen to twenty seats of auditorium capacity.

For year-round air-conditioning, both cooling and heating plants are integrated into the installation, with either automatic or manual means of cutting in one and switching out the other.

AIR DISTRIBUTION

Blowers: Fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Diffusers: To assure uniform distribution of conditioned air to each zone of the auditorium and other areas of the theatre, without an effect of draft, outlets for duct systems should be of "aspirating" type, which mixes the conditioned air with the room air before it reaches the breathing zone. Such diffusers are available in circular flush-set or projecting ceiling types, flush wall types, and rectangular ceiling types (the latter are indicated particularly for integration with ceiling tiles). Each has readily adjustable dampers.

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters are discarded when dirty; permanent type, of which there are many kinds, are occasionally washed.

Equipment for cleaning air of unpleasant

PRODUCT NEWS Page 63

The department, "About Product for the Theatre," begins immediately following The Buyers Index.

DEALERS Reverse of Opposite Page

Theatre Supply Dealers in the United States are listed in the Theatre Supply Mart Insert opposite this page.

ADVERTISERS INDEX: Opposite Page

THE THEATRE SUPPLY MART

Index to products Advertised
& described in this issue, with
• Dealer directory
• Convenient inquiry postcard

Firms are numbered for easy identification in using inquiry postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page	Reference Number	Adv. Page
1—Adler Silhouette Letter Co.	53	Changeable letter sign equipment. All dealers.	
2—Air Devices, Inc.	40	Air filters. Franchise dealers.	
3—American Mat Corp.	55	Rubber mats and matting. Direct.	
4—American Seating Co.	7	Auditorium chairs. NTS and direct.	
5—Anemostat Corp. of America	17	Air diffusers. Direct.	
6—Ashcraft Mfg. Co., C. S.		Herald Third Cover Projection are lamps. Unaffiliated dealers.	
7—Autocrat, Inc.	8	In-car speakers. Unaffiliated dealers and direct.	
8—Automatic Devices Co.	12	Curtain tracks (8A), controls (8B). Unaffiliated dealers.	
9—Ballantyne Co., The.	9	Drive-in construction and equipment plan. Dealers: 1, 3, 7, 10, 15, 22, 23, 35, 38, 43, 53, 62, 63, 64, 65, 72, 78, 91, 92, 96, 106, 108, 117, 120, 127, 130, 137.	
10—Bausch & Lomb Optical Corp.	68	Projection lenses. NTS, dealers marked *, and 1, 4, 5, 6, 8, 11, 12, 13, 17, 18, 24, 25, 26, 33, 35, 39, 42, 43, 44, 50, 56, 58, 59, 60, 62, 66, 71, 77, 94, 95, 97, 98, 99, 106, 107, 108, 110, 112, 114, 123, 124, 126, 127, 132, 135.	
11—Century Projector Corp.	65	Projectors (11A), sound equipment (11B). Dealers: 1, 4, 7, 11, 20, 23, 24, 30, 35, 41, 42, 46, 54, 55, 61, 65, 68, 74, 80, 85, 88, 90, 91, 99, 105, 109, 114, 116, 119, 120, 128, 133, 134.	
12—Chicopee Mfg. Corp. of Ga., Lumite Div.	19	Plastic upholstering materials. Direct.	
13—Continental Electric Co.	57	Rectifier tubes. Direct.	
14—Da-Lite Screen Co., The.	67	Screens. Direct.	
15—Drive-In Theatre Equipment Co., Inc.	49	In-car speakers with talk back system. Direct.	
16—Droll Theatre Supply Co.	42	Carbon savers. Direct.	
17—Elizabeth Iron Works.	26	Prefabricating steel screen truss for drive-in theatres. Franchise dealers.	
18—F & Y Building Service, The.	41	Architectural design and building service.	
19—Garver Electric Co.	66	Rectifiers. Unaffiliated dealers.	
20—General Electric Co., Electronics Dept.	5	In-car speakers. Direct.	
21—General Electric Co., Vacuum Cleaner Dept.	33	Vacuum cleaners. NTS and direct.	
22—General Register Corp.	73	Ticket issuing machines and service. All dealers.	
23—Goldberg Bros.	58, 59, 67	Reels (23A), rewinders (23B), box-office speaking tube (23C). Direct.	
24—GoldE Manufacturing Co.	67	Band urns. All dealers.	
25—Griggs Equipment Co.	33	Auditorium chairs. Direct.	
26—Griswold Machine Works.	61	Film splicers. Distributor: Neumade Products Corp.	
27—Helios Carbons, Inc.	42	Projection carbons. Direct.	
28—Hertner Electric Co., The.	56	Motor-generators (28A), rheostats (28B) NTS.	
29—Hewitt-Robins, Inc., Hewitt Restfoam Div.	20	Foam rubber cushion seats. Direct.	
30—Hoyer-Shultz, Inc.	58	Motor projector are reflectors. Dealers marked * and NTS.	
31—Heywood-Wakefield Co.	14	Auditorium chairs. Unaffiliated dealers and direct.	
32—Ideal Seating Co.	10	Drive-in stadium seating. Unaffiliated dealers.	
33—Imperial Electric Co.	71	Motor-generators. Direct.	
34—International Projector Corp.	2	Projectors (34A), sound equipment (34B). NTS.	
35—Irwin Seating Co.	43	Auditorium chairs. Dealers: 14, 22, 23, 38, 40, 46, 53, 58, 65, 62, 92, 108, 113, 119, 122.	
36—King Amusement Co.	46	Playground equipment for drive-ins. Direct.	
37—Kliegl Bros.	54	Equipment for theatre illumination. Direct and all dealers.	
38—Knoxville Scenic Studios, Inc.	45	Interior decoration. Direct.	
39—Koled-Kords, Inc.	47	Self-coiling cords for in-car speakers. All dealers and Graybar Electric Co.	
40—Kollmorgen Optical Corp.	6	Projection lenses. NTS and all dealers.	
41—Kroehler Mfg. Co.	31	Auditorium chairs. Unaffiliated dealers and direct.	
42—LaVezzi Machine Works.	66	Projector parts. All dealers.	
43—Lorraine-Carbons, Inc.	68	Projection carbons. Franchise dealers.	
44—Maier-Lavaty Co.	73	Uniforms. Direct.	
45—Marsh Wall Products, Inc.	8	Architectural materials. Direct.	
63—Masland & Sons, C. H.	23	Carpeting. NTS and direct.	
46—Motiograph, Inc.	60	Projectors (46A), projection are lamps (46B), sound equipment (46C), motor-generators (46D), in-car speakers (46E). Dealers: 2, 8, 11, 15, 26, 33, 35, 37, 40, 42, 44, 53, 58, 61, 66, 70, 77, 87, 95, 105, 107, 113, 115, 122, 127, 132, 136.	
47—National Carbon Co., Inc.	13	Projection carbons. All dealers.	
48—National Super Service Co., Inc.	44	Vacuum cleaners. All dealers.	
49—National Theatre Screen Refinishing Co.	59	Screen paint. All dealers.	
50—National Theatre Supply.	65	Popcorn machines.	
51—Novelty Scenic Studios, Inc.	72	Interior decoration. Direct.	
52—Onan & Sons, Inc., D. W.	48	Emergency power plants. Direct.	
53—Poblocki & Sons.	26, 27	Marquees (53A), portable snack bar (53B), display frames (53C). All dealers and direct.	
54—Projection Optics Co., Inc.	65	Projection lenses. All dealers.	
55—Radio Corp. of America, Theatre Equipment Dept.	25	In-car speakers. Dealers marked *.	
56—RCA Service Co.	60, 66, 72, 73	Projection maintenance service.	
57—Reynolds Manufacturing Co.	40	Blowers and fans. All dealers.	
58—Robin, Inc., J. E.	4	Motor-generators. Direct.	
59—Ruben, Inc., Marcus.	62	Uniforms. Direct.	
60—S. O. S. Cinema Supply Corp.	46	In-car speakers. Direct.	
61—Shearer Co., B. F.	12, 58	Screens. Authorized dealers.	
62—Simonin's Sons, Inc., C. F.	64	Popping oils. Direct.	
63—Smith & Sons Carpet Co., Alexander.	23	Carpeting. NTS and direct.	
64—Spencer-Turbine Co.	3	Vacuum cleaners. Direct.	
65—Sportservice, Inc.	65	Concession service.	
66—Strong Electric Corp., The.	51	Projection are lamps (66A), rectifiers (66B), reflectors (66C). All dealers.	
67—Telesonic Theatrephone Co.	50	Hearing aids. Direct.	
68—Theatre Equipment Co. of America.	10	In-car speakers (68A). Direct.	
69—Theatre Managers Institute.	73	Correspondence course in theatre management.	
70—Typhoon Air Conditioning Co., Inc.	39	Unit air-conditioners. Franchise distributors and dealers marked *.	
71—Vallen, Inc.	45	Curtain tracks (71A), curtain controls (71B). Franchise distributors.	
72—Vocalite Screen Corp.	72	Screens. All dealers.	
73—Wagner Sign Service, Inc.	11	Changeable letter sign equipment. Unaffiliated dealers.	
74—Wenzel Projector Co., The.	6	Soundheads (72A) amplifiers (74B), projectors (74C). Unaffiliated dealers.	
75—Westrex Corp.	64	Foreign distributors.	
76—Williams Screen Co.	59	Screens. Direct.	
77—Wolk, Edw. H.	58	Podestals (77A), magazines (77B), projector parts (77C). Direct.	



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the May 1950 issue—

NAME	_____
THEATRE or CIRCUIT	_____
STREET ADDRESS	_____
CITY	_____
STATE	_____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page.

Unaffiliated and RCA dealers are numbered, with RCA dealers distinguished by an asterisk. National Theatre Supply (NTS) branches are geographically listed.

ALABAMA

1—Queen Feature Service, 2000 1/2 Morris Ave., Birmingham.

ARKANSAS

2—Theatre Supply Co., 1021 Grand Ave., Fort Smith.
3—Perrin Theatre Supply, 1009 Main St., Little Rock.

ARIZONA

4—Girard Theatre Supply, 320 W. Washington St., Phoenix.

CALIFORNIA

Los Angeles:
5—Greek Photoplay Supply, Inc., 1969 S. Vermont Ave.
6—John P. Filbert, 2007 S. Vermont Ave.*
7—Projection Equipment & Maintenance, 1975 S. Vermont Ave.
8—B. F. Shearer, 1984 S. Vermont Ave.
San Diego:
9—Hiddle Theatre Supply, 1543 Fifth Ave.

FRANCO

10—Midstate Theatre Supply, 1906 Thomas.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
11—Preston Theatre Supplies, 187 Golden Gate Ave.
12—B. F. Shearer, 243 Golden Gate Ave.
13—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

14—Graham Brothers, 548 Lincoln St.
National Theatre Supply, 2111 Champa St.
15—Service Theatre Supply, 2054 Broadway.
16—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

17—Phillips Theatre Supplies, 130 Meadow St.
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

18—Brent & Sons, 802 Capital St.*
19—Ben Lust, 1001 New Jersey Ave., N.W.

FLORIDA

20—Joe Hornstein, 714 N. E. 1st St., Miami.
21—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
22—United Theatre Supply, 110 Franklin St., Tampa.

GEORGIA

Albany:

23—Dixie Theatre Service & Supply, 1014 National Slattery Dr.

Atlanta:

24—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
25—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
26—Wil-Kin Theatre Supply, 150-4 Walton St., N. W.

ILLINOIS

Chicago:

27—Abbott Theatre Supply, 1311 S. Wabash Ave.*
28—Drell Theatre Supply, 925 W. Jackson Blvd.
29—Garner Janssen, 1235 Wabash Ave.
30—Midwest Theatre Service & Equipment, 1950 W. Belmont.
31—Mervie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

32—Evansville Theatre Supply, 1738 E. Delaware St.

Indianapolis:

33—Ger-Bar, Inc., 424 N. Illinois St.
34—Mid-West Theatre Supply Company, 448 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

35—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

36—Southwest Theatre Equipment, P. O., 118 W. Douglas, Wichita.

KENTUCKY

Louisville:

37—Falls City Theatre Equipment, 427 S. Third St.
38—Hadden Theatre Supply, 209 S. Third St.

LOUISIANA

New Orleans:

39—Delta Theatre Supply, 214 S. Liberty St.*
40—Hodges Theatre Supply, 150 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.

Shreveport:

41—Alon Boyd Theatre Equipment, Cedar Grove Station.

MARYLAND

Baltimore:

42—Dusman Motion Picture Supplies, 2021 N. Charles St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

43—Capitol Theatre Supply, 28 Piedmont St.*
44—Joe Cifre, 44 Winchester St.
45—Independent Theatre Supply, 28 Winchester St.
46—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
47—Standard Theatre Supply, 78 Broadway.
48—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit:

49—Amusement Supply, 208 W. Montcalm St.
50—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
51—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
52—United Theatre Equipment, 2301 Cass Ave.

Grand Rapids:

53—Ringold Theatre Equipment, 106 Michigan St., N. F. W.

MINNESOTA

Minneapolis:

54—Minneapolis Theatre Supply, 75 Glenwood Ave.
55—Elliott Theatre Equipment, 1110 Nicollet Ave.
56—Froch Theatre Supply, 1111 Currie Ave.*
National Theatre Supply, 56 Glenwood Ave.
57—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

58—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
59—Shreve Theatre Supply, 217 W. 18th St.
60—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

61—Joe Hornstein, 3146 Olive St.
National Theatre Supply, 3212 Olive St.
62—St. Louis Supply Co., 3310 Olive St.*

MONTANA

63—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

64—Ballantyne Co., 1707 Davenport St.
National Theatre Supply, 1610 Davenport St.
65—Quality Theatre Supply, 1515 Davenport St.
66—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

67—Eastern New Mexico Theatre Supply, Box 1099, Clovis.

NEW YORK

Albany:

68—Albany Theatre Supply, 1046 Broadway.
69—Empire Theatre Supply, 1003 Broadway
National Theatre Supply, 962 Broadway.

Auburn:

70—Auburn Theatre Equipment, 5 Court St.

Buffalo:

71—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 496-500 Pearl St.
72—Perkins Theatre Supply, 505 Pearl St.
73—United Projector & Film, 228 Franklin St.

New York City:

74—Amusement Supply, 341 W. 44th St.
75—Capitol Motion Picture Supply, 630 Ninth Ave.*
76—Crown Motion Picture Supplies, 364 W. 44th St.
77—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
78—S. O. S. Cinema Supply, 602 W. 52nd St.
79—Star Cinema Supply, 441 W. 50th St.

Syracuse:

80—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA

Charlotte:

81—Bryant Theatre Supply, 227 S. Church St.
82—Charlotte Theatre Supply, 116 S. Poplar.
83—Dixie Theatre Supply, Box 217.
National Theatre Supply, 304 S. Church St.
84—Southeastern Theatre Equipment, 209 S. Poplar St.*
85—Standard Theatre Supply, 222 S. Church St.
86—Theatre Equipment Co., 220 S. Poplar St.
87—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:

88—Standard Theatre Supply, 215 E. Washington St.
89—Theatre Equipment Co., 111 Edwards Pl.

NORTH DAKOTA

90—McCarthy Theatre Supply, 55 Fifth St., Fargo.

OHIO

Akron:

91—Akron Theatre Supply, 1025 N. Main St.

Cincinnati:

92—Cincinnati Theatre Supply, 1716 Logan St.
93—Mid-West Theatre Supply, 1638 Central Pkwy.*
National Theatre Supply, 1637-39 Central Pkwy.

Cleveland:

94—Cleveland Projector Co., 1723 E. 86th St.
National Theatre Supply, 2128 Payne Ave.
95—Ohio Theatre Equipment, 2100 Payne Ave.
96—Oliver Theatre Supply, 2108 S. Payne.*
97—Oklahoma Theatre Supply, E. 23rd & Payne.

Columbus:

98—American Theatre Equipment, 165 N. High St.

Dayton:

99—Dayton Film, 2227 Hepburn Ave.
100—Dayton Theatre Supply, 700 W. Grand Ave.
101—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

102—American Theatre Supply, 439 Dow St.
103—General Theatre Equipment, 109 Michigan St.
104—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA

Oklahoma City:

105—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
106—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

107—B. F. Shearer, 1947 N. W. Kearney St.
108—Theatre Utilities Service, 1935 N. W. Kearney St.
109—Western Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

110—Blumbers Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.
111—Penn Theatre Equipment, 307 N. 13th St.

Pittsburgh:

112—Alexander Theatre Supply, 1705 Blvd. of Allies.*
113—Atlas Theatre Supply, 425 Van Braam St.
National Theatre Supply, 1721 Blvd. of Allies.
114—Superior Motion Picture Supply, 84 Van Braam St.

Wilkes Barre:

115—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

116—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

117—American Theatre Supply, 316 S. Main St., Sioux Falls.

TENNESSEE

Memphis:

118—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
119—Tri-State Theatre Service, 318 S. Second St.

TEXAS

Dallas:

120—Hardin Theatre Supply, 714 Hampton Rd.
121—Herber Bros., 408 S. Harwood St.
122—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
123—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:

124—Southwestern Theatre Equipment, 1416 Main St.*

San Antonio:

125—Alamo Theatre Supply, 1303 Alamo St.

UTAH

Salt Lake City:

126—Intermountain Theatre Supply, 142 E. First St.
127—Service Theatre Supply, 250 E. First St.
128—Western Sound & Equipment, 142 E. First South St.*

VIRGINIA

129—Norfolk Theatre Supply, 2706 Cooley Ave., Norfolk.

WASHINGTON

Seattle:

130—American Theatre Supply, 1504 14th Ave., E. South Pike.
131—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 S. Second St.
132—B. F. Shearer, 2318 Second Ave.
133—Western Theatre Equipment, 2224 Second Ave.

WEST VIRGINIA:

134—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

135—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
136—Ray Smith, 710 W. State St.
137—Theatre Equipment & Supply, 1009 N. Seventh St.

BUSINESS REPLY CARD

No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—

QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

FIRST CLASS
(Sec. 510, P. L. & R.)
PERMIT NO. 8094
NEW YORK, N. Y.

odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types. See *Air Purification: Electrical & Chemical*.

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers and switches, safety valves, etc., all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

Air & Refrigeration Corporation, 475 Fifth Avenue, New York City.
American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Comfort Air Washer Products Corporation, 2220 Lamesa, Dallas 2, Tex.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
United States Air Conditioning Corporation, 33rd & Como Avenues, Southeast, Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
H. Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
REYNOLDS MANUFACTURING COMPANY, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
See page 40.

TYPHOON AIR CONDITIONING CO., INC., 794 Union Street, Brooklyn, N. Y.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass.
United States Air Conditioning Corporation, 33rd & Como Avenues, Southeast, Minneapolis, Minn.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.

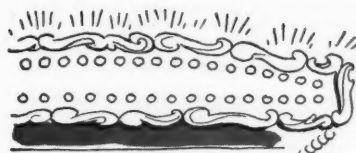
CONDITIONERS, UNIT (5-tons up)

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.
Alton Manufacturing Company, 1112 Ross Avenue, Dallas, Tex.
Buenos-Stacey Air-Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Carrier Corporation, Syracuse, N. Y.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Governair Corporation, 513 North Blackwelder, Oklahoma City, Okla.
TYPHOON AIR CONDITIONING CO., INC., 794 Union Street, Brooklyn, N. Y. See this page.
(Listing continued on page 40)

CANADIAN DEALERS

Adams, M. L., 9921 113th Street, Edmonton, Alta.
Dominion Sound Equipment, Ltd., 86 Hollis Street, Halifax, N. S.; 1620 Notre Dame Street, West Montreal, Que.; 114 Bond Street, Toronto, Ont.; 820 Cambie, Vancouver, B. C.
Dominion Theatre Equipment Company, 847 Davie Street, Vancouver, B. C.
Empire Agencies, Ltd., 211-215 Bower Bldg., 543 Granville Street, Vancouver, B. C.
Gaumont-Kalee, Ltd., 431 Yonge Street, Toronto, Ont.
General Theatre Supply Company, Ltd., 104 Bond Street, Toronto, Ont.
Hutton & Sons, Inc., Charles, 222 Water Street, St. John's, Newfoundland.
LaSalle Recreations, Ltd., 945 Granville Street, Vancouver, B. C.
Perkins Electric Co., Ltd., 2027 Bleury St., Montreal, Que.; 277 Victoria Street, Toronto, Ont.
Rice & Company, J. M., 202 Canada Bldg., Winnipeg, Man.
Sharp & Sons, W. E., Film Exchange Bldg., Calgary, Alta.
Syncofilm Theatre Equipment Company, 842 West St., James Street, Montreal.
Theatre Equipment Supply Company, 906 Davie Street, Vancouver, B. C.
United Electric Company, 906 Davie Street, Vancouver, B. C.

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AIR CONDITIONING UNITS



Total up the sensational attendance gains during your first summer with air conditioning—and you'll find that Typhoon units are paying their own way with a handsome profit besides. It's good showmanship—and good business—to air condition with Typhoon. Compact, ruggedly engineered packaged units give you all the benefits of central plant cooling, PLUS lower cost, lower upkeep. Actual records kept by Typhoon equipped theaters prove it!

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8 WAYS BETTER

- 1 **CHEAPER TO BUY:** Up to 25% lower dollar cost than central plant system.
- 2 **CHEAPER TO OPERATE:** No waste cooling of upper area, no loss in ducts. Thermostats turn off individual units when not needed.
- 3 **FASTER TO INSTALL:** Can be in operation within 5 days...no walls to tear down, no ducts to build.
- 4 **RUGGEDLY ENGINEERED:** Over-size parts insure full-rated capacity under toughest conditions...factory tested features add up to trouble-free performance.
- 5 **SUPPLEMENTS YOUR PRESENT SYSTEM:** Units can serve as additions to central cooling plant, when more air conditioning is required.
- 6 **WRINGS OUT MOISTURE** in addition to cooling, filtering and circulating... complete air conditioning in summer, with heating coils optional for winter use.
- 7 **ZONE CONTROL:** Individual thermostats give even temperature throughout the house.
- 8 **QUIET OPERATION:** Sound baffled cabinet, low speed compressor and floating spring base eliminate noise, vibration.

Typhoon Evaporative Condensers Save Water (up to 95%) 3 to 20 tons



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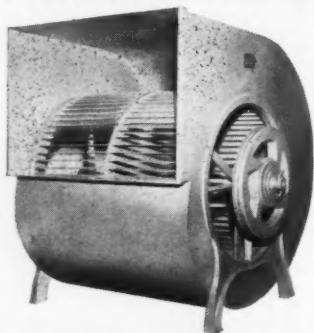
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Page 37

United States Air Conditioning Corporation, 33rd and Como Avenue, Southeast, Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.

CONTROLS & INSTRUMENTS

The Brown Instrument Company, Philadelphia, Pa.
Buensod-Stacey Air-Conditioning, Inc., 60 E. 42nd Street, New York City (integrated dry and wet bulb reader).
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

FILTERS

AIR DEVICES, INC., 17 East 42nd Street, New York 17, N. Y. See this page.
Coppus Engineering Corporation, Worcester, Mass.
Herman Nelson Division, American Air Filter Company, First and Central Avenues, Louisville 8, Ky.
Owens-Corning Fiberglass Corporation, Ohio Building, Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis.
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

AIR DEVICES, INC., 17 East 42nd Street, New York 17, N. Y.
American Blower Corporation, 6004 Russell Street, Detroit, Mich.
ANEMOSTAT CORP. OF AMERICA, 10 E. 39th Street, New York City. See page 17.
Barber-Colman Company, Rockford, Ill.
W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.
Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, 1600 Webster Avenue, Dayton 1, Ohio.
American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Baker Ice Machine Company, South Windham, Maine.
Carrier Corporation, Syracuse, N. Y.
Curtis Refrigeration Company, 1998 Kienten Avenue, St. Louis, Mo.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
Governair Corporation, 513 North Blackwelder, Oklahoma City 1, Okla.
TYPHOON AIR CONDITIONING CO., INC., 734 Union Street, Brooklyn, N. Y. See page 39.
United States Air Conditioning Corporation, 33rd and Como Avenue, Southeast, Minneapolis, Minn.
York Corporation, Roosevelt Avenue, York, Pa.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston 36, Mass.
Worthington Pump & Machinery Corporation, 744 Broad Street, Newark, N. J.

TEMPERATURE READING DEVICES

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.

AIR PURIFICATION: ELECTRICAL AND CHEMICAL

BESIDES FILTERS, there are several other kinds of equipment for cleaning air. More thorough than filters (and of course far less economical) is equipment that causes dust and pollen in incoming air to collect on electrical plates (electrostatic method).

Equipment is also available for absorbing odors from air by activated carbon.

Germicidal lamps emit ultraviolet light, which destroys bacteria. The lamps may be placed inside ventilating ducts, or installed in a room for only local action. In a room they are mounted in reflectors which keep the radiation at a level preventing it from reaching any persons in the room.

W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y. (Activated carbon).
General Electric Company, Lamp Division, Nela Park, Cleveland, Ohio. (Germicidal lamps).
Herman Nelson Division, American Air Filter Company, First and Central Avenues, Louisville 8, Ky. (Electrostatic).
Magner Manufacturing Company, 3412 Cedar Avenue, Minneapolis 7, Minn. (Electrostatic).
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass. (Electrostatic).
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J. (Germicidal lamps).
W. H. Wheeler, Inc., 7 E. 47th Street, New York City. (Chemical).

AMPLIFIERS AND AMPLIFYING TUBES

AMPLIFIERS, which are an integral part of a theatre type sound system, may be classified in three groups—pre-amplifiers, power amplifiers, monitor amplifiers.

Most power amplifiers today contain their own filament and plate supplies, needing only connection to a power line of suitable voltage and frequency and dispensing with all auxiliary batteries, generators or rectifiers. In addition they commonly supply polarizing voltage to photocells. They also provide filament and plate supplies to pre-amplifiers, and in many cases to monitor amplifiers, where such are incorporated in the sound system.

Pre-amplifiers, where used, are built into the soundheads themselves, or may be mounted on the front wall of the projection room. In general, sound systems use two pre-amplifiers (one for each reproducer), and a combination voltage and power amplifier of sufficient capacity to provide sound in a given theatre auditorium without distortion. Where additional power is required, it may be obtained by using a multiplicity of power amplifiers to obtain the required wattage, or by installing one large power amplifier of equal wattage. The method employed is dependent upon the manufacturer's specifications.

Minimum limitations for amplifier wattage in comparison with seating capacity have been established by the Research Council of the Academy of Motion Picture Arts and Sciences, and it is strongly recommended that exhibitors consult these requirements before purchasing sound equipment.

The main amplifier equipment is generally mounted on a rack, or in a steel cabinet, for mounting on the projection room wall or built into the wall dividing the projection room from an adjacent equipment room.

The monitor amplifier, where used, is sometimes installed as a separate unit in its own housing.

The volume control and sound changeover equipment is today commonly associated with the photocell pre-amplifier.

Cabinets are usually available in either single- or dual-channel type, while panels may include provisions for non-sync and radio equipment with related switching means.

Supplementary amplifiers in small wattage are available for cry-room as well as monitor speakers, group hearing aids, etc.

For drive-in sound systems with in-car speakers, amplification may be built up to required output by the addition of main amplifiers or booster units according to the number of speakers. There are integrated systems of this kind designed specifically for drive-ins.

AMPLIFIERS

Altec-Lansing Corporation, 1161 North Vine Street, Hollywood, Calif.
Amplifier Company of America, 398 Broadway, New York 13, N. Y.
THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Neb.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Fidelity Amplifier Company, 1632 N. Halsted Street, Chicago 14, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.
RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, Camden, N. J.
J. E. ROBIN, INC., Robin-Webber Division, 267 Rhode Island Avenue, East Orange, N. J.
WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill. See page 6.
Western Electric Company, 195 Broadway, New York City.

AMPLIFYING TUBES

CONTINENTAL ELECTRIC COMPANY, 715 Hamilton Street, Geneva, Ill.
General Electric Company, 1, River Road, Schenectady, N. Y.
Gordos Corporation, 86 Shiman Street, Newark, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, 700 Jelliff Avenue, Newark, N. J.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Westinghouse Electric Corporation, Bloomfield, N. J.

MOTION PICTURE HERALD, MAY 6, 1950

ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.
Fensin Seating Company, 62 East 13th Street, Chicago, Ill.

ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color, in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing. Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated standee rails, and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Some of the natural beauty of terra cotta has been imparted to the later type of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern, and in a variety of colors with either glossy or dull finish. Aluminum structural members are available to facilitate erection of fronts employing this porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be revealed to the pedestrian. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition to the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral and glass fibre tiles, solid or perforated for acoustical purposes (see *Acoustical Products and Engineering*) may be laid in patterns of decorative effect.

Perforated metal plates, with baked finish, are applicable especially to ceilings of areas near the auditorium, with noise-control material above; also, clipping on, they permit easy access to electrical or other installations above.

For other kinds of materials of related purpose see also *Fabrics and Wall Paper*.

Adelhardt Construction Company, 53-15 74th Street, Maspeth, N. Y. (structural engineering).
Arketex Ceramic Corporation, Brazil, Ind. (ceramic tiles).
Armstrong Cork Company, Lancaster, Pa. (wall linoleum).
The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill. (mineral and vegetable fibre tiles).
F & Y BUILDING SERVICE, 319 E. Town Street, Columbus, Ohio (design and construction). See page 41.
Federal Seaboard Terra Cotta Corporation, 10 E. 40th Street, New York City.
The Formica Insulation Company, 4654 Spring Grove Avenue, Cincinnati, Ohio. (laminated plastic sheets).
The Kawneer Company, 3203 Front Street, Niles, Mich. (steel frame and porcelain enamel front structures).
Libbey Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio. (architectural glass, glass doors).

MARSH WALL PRODUCTS, INC., Dover, Ohio (plastic-finished paneling, plastic and metal mouldings). See page 2.

Mosaic Tile Company, Zanesville, Ohio. (ceramic tile).
Parkwood Corporation, Wakefield, Mass. (wood veneer).

Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa. (architectural glass, glass doors).

POBLOCKI & SONS COMPANY, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (Stainless steel and porcelain enamel front structures).

Rigidized Metals Corporation, 658 Ohio Street, Buffalo, N. Y. (perforated metal plates).

United States Gypsum Company, 300 W. Adams Street, Chicago, Ill. (mineral boards and tiles).

United States Plywood Company, 55 West 44th Street, New York City (wood and plastic veneers).

Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

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BASES—See Projectors and Accessories.

"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, to surfaces treated with certain treated paints which this energy causes to glow.

Fluorescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors are obtainable.

Filament ultraviolet lamps are provided in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. However, the ultraviolet output of this lamp is relatively low.

Fluorescent ultraviolet lamps, called 360 BL lamps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape lends itself readily to display work, and directional and similar signs are available in stock models, or may be made up especially. Light density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a spot beam of "black light" for spectacular effects. A relatively dense filter must be used to absorb the visible light and to create effective fluorescence.

Murals painted with luminescent pigments ready for mounting are obtainable in a number of subjects well suited to theatres. They come with complete framing materials and a ceiling type black-light lamp and fixture.

General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio. (lamps).

GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill. (lamp fixtures).

KLIEGL BROS., 321 W. 58th Street, New York City (light sources).

Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif. (paints, light sources).

The Stroblite Corporation, 35 West 52nd Street, New York City. (paints, lamps).

Switzer Brothers, 1220 Huron Road, Cleveland 15, Ohio. (murals as well as paints and light sources).

Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J. (lamps).

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BOX-OFFICES AND ACCESSORIES

ISLAND BOX OFFICES, as well as those built into one side of the

vestibule or lobby, are commonly built "on the job" from specifications of the architect or other designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, stainless steel (fluted or smooth) and laminated plastic are prominent among the facing materials. (Unless otherwise specified, the companies listed below are sources only of material suited to box-offices; see these further under *Architectural Materials*.)

Besides ticket issuing machines and coin changers (which see), box-office accessories include speaking tubes and admission price and show time signs (see *Signs, Directional*), and safes (which see).

Metallic speaking tubes covering an aperture in the box-office window to protect the cashier from cold and infection, are usually louvred, but are also available with a resonating disk.

Also for protection against cold are shields of transparent plastic extending across the deal plate and opening to several fixed positions.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis. (complete box-office structures, protective shields).

The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.

GOLDBERG BROS., 1745-51 Wazee Street, Denver, Colo. (Speaking tube). See page 67.

Lawrence Metal Products, Inc., 79 Walker Street, New York City. (protective shield).

Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.

MARSH WALL PRODUCTS, INC., Dover, Ohio (laminated plastic board).

Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.

POBLOCKI & SONS COMPANY, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (complete box-office structures). See page 47.

Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative purposes: U. S. Plywood Corporation, see above).

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BUILDING MATERIALS FOR PREFABRICATED THEATRES

PREFABRICATED structures for the erection of industrial and agricultural buildings are also adaptable to theatres. For fireproof construction, steel supporting arches for the framework, and steel enclosing sheets designed for them, are available in 40- and 20-foot widths (which determine also the height).

For adapting these structural members to the purposes of a theatre and development of plan and materials specifications for the remainder of the building and its interior treatment, design service specializing in this type of construction is available.

Great Lakes Steel Corporation, Stran-Steel Division, Tecumseh Road, Detroit 26, Mich. (Quonset steel structures).

POBLOCKI & SONS, 2159 Kinnickinnic Avenue, Milwaukee 7, Wis. (Quonset type theatre design service).

•

CABINETS FOR FILM AND CARBONS

REALLY FIREPROOF cabinets for film storage are essential accesso-



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"The Buildings We Build Build Our Business"

For any projection lamp,
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BIO CARBONS

*guarantee
Brighter Pictures*

- More efficient!
- Burns longer, steadier!
- Most economical!
- 15% more light with same amperage!
- Less pitting of mirrors!
- Minimum ash deposit!

The last word in carbons! Helios BIO carbons achieve a "new high" in increased brilliant-white screen illumination—guaranteeing at least 15% more light with same amperage. For any size screen including drive-ins. Countless tests under various actual projection conditions prove Helios BIO carbons produce a more brilliant, more consistent, steadier, and more evenly distributed light over the entire area of the screen. The slower burning consumption rate infinitely makes Helios BIO carbons the most economical on the market.

WRITE FOR DETAILS

HELIOS CARBONS, Inc.

9 West Park Street Newark 2, N. J.

ries of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry, film storage facilities should accommodate this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable both with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Diebolt Manufacturing Company, Canton, Ohio.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill.
Mosler Safe Company, 320 Fifth Avenue, New York, N. Y.
Neumade Products Corporation, 330 West 42nd Street, New York City.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
EDW. H. WOLK, 1241 South Wabash Avenue, Chicago, Ill.

CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using filament projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

HELIOS CARBONS, INC., (mfd. by Ringsdorf Werke, Mehlem Rhein, Germany), 9-11 West Park Street, Newark, N. J. See this page.
LORRAINE-CARBONS, INC. (mfd. by Societe Le Carbone Lorraine, Pagny, France), Boonton, N. J. See page 68.
NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 7, N. Y. See page 13.

CARBON SAVING DEVICES

MEANS OF using carbons to as much as a 1-inch stub are available in various forms. In one type the carbons themselves are processed for the purpose. In others the device may consist in a metal rod that is clamped to the carbon jaws of the lamp mechanism, one end of the rod being designed to hold short lengths of carbon.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
L. A. Burbank, 1130 Garland Street, Flint, Mich.
Cali Products Company, 3721 Marjorie Way, Sacramento 17, Calif.
DROLL THEATRE SUPPLY COMPANY, 925 West Jackson Boulevard, Chicago, Ill. See this page.
THE GOLDE MANUFACTURING COMPANY, 1214-22 West Madison Street, Chicago, Ill.
Master Specialty Products, 200 W. 72nd Street, New York City.
Motion Picture Accessories Inc., 1678 W. 17th Place, Hollywood, Cal.
S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York City.
Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
EDW. H. WOLK, 1241 S. Wabash Avenue, Chicago, Ill.

CARPETING

TYPES OF carpeting suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except pos-

sibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their durability and relatively moderate price while providing a wide selection of interesting patterns and colors.


Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas; and also on stairs, where some patterns can be confusing.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. (Line includes patent-back type).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City. (patent-back).
A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.
Thomas L. Leedom Company, Bristol, Pa.
James Lees & Sons Company, Bridgeport, Pa.
C. H. MASLAND & SONS, 295 Fifth Avenue, New York City. See page 23.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
ALEXANDER SMITH & SONS CARPET COMPANY, 235 Fifth Avenue, New York City. (patent-back). See page 23.

CARPET LINING

CARPET LINING or underlay generally suited to theatres is made of hair and jute, or entirely of hair, or foam rubber (latex). Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

Foam rubber lining is available in ¼-inch



Stop Carbon Waste

SAVE 10% TO 25%
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DROLL PROCESSED CARBONS

—a continuous trim that burns the entire carbon.

Available for these H. I. trims:

NEGATIVES		POSITIVES	
6 mm. x 9"		7 mm. x 12" and 14"	
7 mm. x 9"		8 mm. x 12" and 14"	
		and 13.6 mm. x 22" (machined for adapters) to provide 20 minutes more burning time.	

Shipped PREPAID at regular carbon list prices, plus \$1.15 per hundred for milling, drilling and clips (on 13.6 mm. x 22", \$1.50 per hundred), less 5% on carbons, 10 days.

Write today for literature.

DROLL THEATRE SUPPLY COMPANY
925 W. JACKSON BLVD.
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Smartly Styled...

FINEST CONSTRUCTION — EXCEPTIONALLY GOOD VALUE

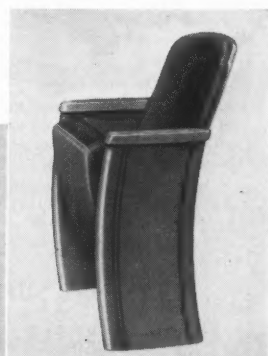
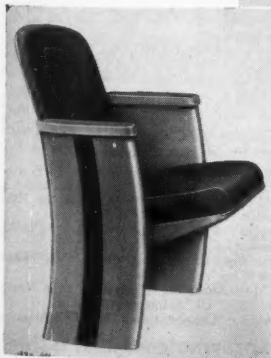
If you are shopping around for the best buy in theatre seating by all means get the complete facts on this IRWIN chair. It embodies every element in that prime essential to profitable theatre operation — good seating — and is advantageously priced. It's exceptionally attractive, supremely comfortable, built to provide maximum convenience and long wear with the minimum of maintenance. The smooth steel seat bucket completely seals working parts — no bolts or screws to snag clothing; a silent, automatic seat lifting mechanism lifts seats to identical three-quarter fold; there's a compensating feature for radius and inaccuracies in floor; closed steel, full depth panel center standards; full length steel back panel affords full protection to the seat cushion; curled edge on back protects the upholstering material and improves appearance; and it is by far the easiest chair on the market to reupholster. Write, NOW, for the complete details. Deliveries can be made with reasonable promptness.



Various Aisle Standard decorations are optional.



Full depth of back panel protects seat cushion, prevents accidents.



**IRWIN
SEATING CO.
GRAND RAPIDS, MICH.**

BETTER THEATRES SECTION

thickness and in widths of 36 and 53 inches, some types with "waffling" on both sides. Sections can be joined with adhesive binding tape.

American Hair & Felt Company, Merchandise Mart, Chicago, Ill.
Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Fremont Rubber Company, Fremont, Ohio.
ALEXANDER SMITH & SONS CARPET COMPANY, 295 Fifth Avenue, New York City.
Southbridge Plastics, Inc., 470 Fourth Avenue, New York 16, N. Y.
Sponge Rubber Products Co., 284 Derby Place, Shelton, Conn.
United States Rubber Company, Mishawaka, Ind.
Waite Carpet Company, Oshkosh, Wis.

CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented (See *Anchors for Chairs*.)

Fensin Seating Company, 1137 South Wabash Avenue, Chicago 25, Ill.
General Chair Company, 1308 Elston Street, Chicago.

CHAIR CUSHIONS OF FOAM RUBBER

CUSHIONS for auditorium chair seats and backs (or lounge chairs, settees, etc.) are obtainable in foam rubber. Such cushions may take the place of padding and coil springs, the fabric being fitted over them; or be used as padding over the springs.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure.

Foam rubber cushions are vermin-repellent.

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Industrial Products Company, Foamex Div., Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Airfoam Division, 1144 East Mark Street, Akron, Ohio.
HEWITT-ROBINS, INC., Hewitt Restfoam Division, Buffalo 5, N. Y. See page 28.
U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

CHAIR PATCH KITS

FOR REPAIRING simulated leather fabrics, kits of materials are available, consisting in small amounts of "leatherette" in a color selected to match most closely the fabric to be repaired, and cement solvent with which to attach a section of it cut out in a size to cover the injury. Typical colors available are blue, black, brown, red, green and ivory.

Eastern Seating Company, 138-13 Springfield Boulevard, Springfield Gardens, N. Y.
Fensin Seating Company, 1137 South Wabash Avenue, Chicago 25, Ill.
General Chair Company, 1308 Elston Street, Chicago, Ill.
Republic Seating Company, 45 West 45th Street, New York City.

CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs (spacing should not be less than 34 inches back-to-back for chairs with padded backs, and as much as 38 inches for spring backs). Chairs available include models with self-raising seats and with retracting or with combination retracting-raising seats designed to facilitate passage between rows. There are also especially luxurious models designed for loge sections.

While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person, so that the capacity factor affecting volume is fairly constant) demand a fully

unholstered chair (see *Upholstering Materials and Chair Cushions of Foam Rubber*). Some theatre operators think it feasible, however, to use chairs with at least veneer backs in the first two or three rows, as protection against children's vandalism without critical effect upon acoustics.

American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.
AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich. See page 7.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Tex. See page 33.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. See page 14.
IDEAL SEATING COMPANY, Grand Rapids, Mich. See page 10.
International Seat Corporation, Union City, Ind.
IRWIN SEATING COMPANY, Waters Building, Grand Rapids, Mich. See page 43.
Kroehler Manufacturing Company, Naperville, Ill. See page 31.
ROBIN DIVISION, CABLE MANUFACTURING COMPANY, 267 Rhode Island Avenue, East Orange, N. J.
Southern Desk Company, Hickory, N. C.

CHANGE-MAKERS

CHANGE-MAKING machines, which speed up ticket selling and prevent annoying errors are available with different degrees of facility, some issuing change in any amount, including pennies, upon depression of single key; others delivering on depressing keys of admission price; some with split-change keys (dimes, quarters, etc.).

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Aero Metal Products Corporation, 4704 West Arthington, Chicago, Ill.
Associated Ticket & Register Corporation, 346 West 44th Street, New York 18, N. Y. (chute).
Brandt Automatic Cashier Company, Watertown, Wis.
Coin-O-Meter Corporation, 30 East Adams Street, Chicago, Ill.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill. (chute).
Johnson Fare Box Company, 4619 North Ravenswood Avenue, Chicago 40, Ill.

CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port curtain method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension.

For making changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. The better ones are designed to mark four cues in one operation in accordance with Standard Release Print specifications.

Ace Electric Manufacturing Company, 1458 Shakespeare Avenue, New York City (cueing device).
American Theatre Supply, 1501 14th Avenue, or East Pike Street, Seattle, Wash. (reel end signal).
Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).
Dowser Manufacturing Company, 303 West 42nd Street, New York City (changeover).
Essannay Electric Manufacturing Company, 1438 North Clark Street, Chicago, Ill. (changeover).
Fontaine Manufacturing Corporation, 545 Fifth Avenue, New York City.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill. (reel end alarm).

Are You Also Entertaining Rats, Vermin and other Pests?

The eating that goes on constantly in your theatre is an all-star attraction for rodents, insects and vermin. They love popcorn and candy, too. Only by thorough and daily removal of food and debris from under seats can you keep these non-paying patrons out of your house.

The Super Specialized Theatre Cleaner has been designed especially for your particular cleaning job. It cleans every-

where and every thing quickly, thoroughly and easily. It is so easy to operate and so efficient that one operator with a Super can do the work of several with light, home-type cleaners.

From box front to orchestra pit the Super and its amazing tools keep your theatre really clean—saves hundreds of dollars in replacements and more costly, inconvenient cleaning operations.

Ask your supply dealer today to demonstrate a Super to you and find out yourself why thousands of Modern Theatre owners clean the Super way. Write for detailed specifications.

NATIONAL SUPER SERVICE COMPANY, INC.

1941 N. 13th Street, Toledo 2, Ohio

NATIONAL SUPER SERVICE COMPANY OF CANADA
Toronto, Ont. Vancouver, B. C.

• The Super Blower
Elbow boosts popcorn, candy, sticky wrappers and all refuse out from under seats down front for easy disposal.

• The Super Floor Tool
goes right up to the wall leaving no strip for moth infestation in floor coverings.

• The Super Upholstery Tool
removes dust and dirt from fabrics, prolongs their life and good appearance.

• The Super Screen Brush
keeps screen clean and sound holes clear of clogging dirt. Insures top sound effects and clear pictures.

• The Super High-Up Tube
reaches and cleans over-head, hard-to-reach places as well as difficult under-floor openings. Adds 10 feet to the reach of the operator.

• The Super Spotlight
securely attached to the handle throws a strong beam which illuminates dark areas. Eliminates chance of careless cleaning. Saves house lights.

• The Super Metal-Shed Tool
cleans air conditioning equipment—100 air filters in 15 minutes! No expensive and messy removal of units necessary.

CHECKING SERVICE CABINETS, COIN-OPERATED

COIN-LOCK CABINETS especially designed to accommodate an overcoat, umbrella and several parcels are available for the installation of a checking service for patrons who find these personal articles an encumbrance while witnessing the performance.

The theatre operator does not purchase the cabinets, but procures them as a service operated on a percentage basis, hence the cabinets are a source of extra income as well as the means of providing a service highly appreciated by patrons during cold seasons, on rainy days, or during shopping trips.

The cabinets measure 18x18 inches by about 6 feet in height, and experience indicates that in an average location, one may be sufficient for approximately 30 seats of the auditorium capacity, or around 25 cabinets in a theatre of 800 seats. The equipment is of steel attractively finished in neutral tone.

American Locker Company, 211 Congress Street, Boston, Mass. (coin-operated).
Appliance Products Company, Madison 4, Wis. (apparel checking rack).

CLEANING MECHANISMS

THEATRES require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide ac-

cess at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Portable heavy-duty vacuum equipment for theatres should have motors of at least 3/4-h.p.

Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up.

In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area.

Blower type cleaning mechanisms are particularly useful in blowing popcorn boxes and similar refuse from under auditorium seating, so that it may be conveniently removed, and they are obtainable both in floor portable and hand models. Some heavy-duty vacuum equipment has a blower attachment for this purpose.

Floor machines are obtainable for general maintenance of terrazzo, composition, tile and other flooring materials, in models adapted to use by a theatre porter, and to compact storage and convenient portability. Such floor machines scrub, wax, polish and remove stains.

GENERAL ELECTRIC COMPANY, 1285 Boston Avenue, Bridgeport, Conn. See page 33.

Breuer Electric Manufacturing Company, 5100 Ravenswood Ave., Chicago 40, Ill. (vacuum and blower equipment; floor maintenance machines).

Clements Manufacturing Company, 6632 South Naragansett, Chicago, Ill.

Holt Manufacturing Company, 651 20th Street, Oakland 12, Calif.

Ideal Industries, Inc., 307 North Michigan Avenue, Chicago, Ill.

Invisible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.

Lamson Company, Allen Billmyre Division, Syracuse, N. Y.

Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul, Minn.

NATIONAL SUPER SERVICE COMPANY, 1946 North 13th Street, Toledo, Ohio. See page 44.

Pullman Sales Corporation, 31-39 Allerton Street, Boston 19, Mass.

SPENCER TURBINE COMPANY, Hartford, Conn. See page 3.

CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available in types to meet conditions of floor plan and volume of patronage. Portable equipment for setting up as needed may have posts which screw into sockets permanently sunk in the floor, with metal rim to protect carpeting; or pedestal type posts with solid brass bases which need only to be lifted out of the way. The posts are made of hollow brass tubing, which can be obtained in chrome finish. For running control ropes to walls, plates are available with either loop or gooseneck attachment rings.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour, which can be of most any desired color. Where a stronger rope is needed, control rope may be obtained with a chain or comparable center, which is covered with cotton strand roping, interlining and outer covering. Metal ends for these ropes, with hook for attachment, are available in solid brass, which can be had with chrome plating, and in dull or polished finish.

Hupp Metal Works Company, 1123 Broadway, New York City.

Lawrence Metal Products, Inc., 79 Walker Street, New York City.

Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

CUE MARKERS — See Changeovers and Cueing Devices.

CURTAIN CONTROLS & TRACKS

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.)

Equipment consists of electric control mechanism for controlling travel of curtain, and steel track with carriers.

Such equipment is available also for continuing the curtain travel on curved track around screen or along sides of stage, with turn of small radius.

Control equipment for contour curtain opera-

DESIGNED FOR
THE NEEDS OF
Tomorrow!

MODERN
AS TOMORROW'S
REQUIREMENTS
MAY BE . . . VALLEN,
WORLD'S LEADING
DESIGNER AND
MANUFACTURER
WILL SOLVE YOUR
STAGE PROBLEM

WRITE US!
Our engineers will
advise you promptly.
No obligation!

Vallen, inc.
AKRON, OHIO



**KNOXVILLE
INTERIORS**

**HAVE DEFINITE
BOXOFFICE VALUE**

The know-how and ability of Knoxville's experienced planning department is your guarantee of a superlatively beautiful and original interior, an atmosphere of luxury and splendor. Every Knoxville job is an outstanding triumph in beauty and economy.

If you are building a new theatre or modernizing an old one, let us create and execute an unusual, distinctive theme and charming effect for you. We invite you to consult us, regardless of the size of the job.

KNOXVILLE Scenic Studios INC

P. O. BOX 1029, KNOXVILLE 1, TENN.

Speaking of Speakers

EVERYONE BLOWS HIS OWN HORN

It's easy to say "greatest speaker value", "lowest cost quality speaker", "most spectacular value", or make other superlative claims . . . BUT a tiny, tinny, toy speaker is no bargain even if you got it for nothing.

Buy a Pair of S. O. S. "CO-OP" speakers and compare with any speaker at any price

—IT SPEAKS FOR ITSELF!



\$16 BUYS 2 speakers
and a junction
box complete

NO OTHER SPEAKER CAN MAKE
ALL THESE STATEMENTS:—

- (1) Large 6" cone for greater volume and tone quality.
- (2) Die cast Aluminum Alloy housing with 3 different handles.
- (3) Junction Box has 2 1/4" illuminated bulls-eye showing ramp and station number.
- (4) Post down light prevents accidents.
- (5) Speaker cone protected by perforated disc—even a pin can't penetrate.
- (6) Volume control knob without screws—prevents tampering.
- (7) L-Pad volume control means operation of 1 speaker does not affect any of the others.
- (8) Simplified thumb screw binding post connections means quick and simple installations.

S.O.S. IS DRIVE-IN HEADQUARTERS

Complete 35mm Dual Projection & Sound Equipment, as low as \$1595. Full line Amplifiers, Projectors, Arcclamps, Rectifiers, Booth accessories, carbons & spare parts; also popcorn machines, etc.

LATEST MORELITE
MONARC 70 AMP.
ARCCLAMP with 14"
Bausch & Lomb
reflectors **\$695**
PAIR

S. O. S. CINEMA SUPPLY CORP.

Dept. A 602 WEST 52nd ST., N. Y. 19

tion is likewise available, some adapted to limited overhead space.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. See page 12.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.

VALLIN, INC., 225 Bluff Street, Akron, Ohio (curved track and contour curtain types as well as straight track.) See page 45.

DECORATION, INTERIOR

THE COMPLETE job of interior decoration, including designing, may be assigned to a studio specializing in theatres and similar buildings. Handling the work on a contract basis, such a studio can supply all necessary decorative materials as well as the decorating talent and installation labor.

Charles H. Kenney Studios, 340 Hempstead Avenue, Malverne, N. Y.

KNOXVILLE SCENIC STUDIOS, P. O. Box 412, Knoxville, Tenn. See page 45.

NOVELTY SCENIC STUDIOS, INC., 28-34 West 60 Street, New York City. See page 72.

Rambusch Decorating Company, 40 West 13th Street, New York City.

DIMMERS

THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination, permitting fading out of any desired set of lights and fading in of others, are available in types and capacities.

Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for installations like the latter.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking assemblies for flexible control of a number of circuits (as for illumination of different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Transformer type dimmer equipment is also available in a "packaged" portable unit with circuit capacities for very small auditoriums and minor stage application.

Dimming of cathode type light sources ("neon" and fluorescent lamp) is possible with equipment especially installed for this purpose according to the characteristics of the lighting installation (with regular dimming equipment, a flicker effect occurs just before the blackout).

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.

Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.

General Electric Company, 1 River Road, Schenectady, N. Y.

Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.

KLIEGL BROS., 351 West 50th Street, New York 19, N. Y.

Superior Electric Company, Bristol, Conn.

Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

DISINFECTANTS AND DEODORANTS

THE SOURCE of a disagreeable odor in a theatre is almost always putrefaction of some organic substance. This is due to bacteria. Methods of destroying air-borne bacteria are dealt with under *Air Purification*; *Electrical and Chemical*. For cleaning of toilet bowls, lavatories and all surfaces so that they are free of bacteria as well as of dust, stains, etc., a really effective disinfectant must be used in the cleaning water or mixed with water to form a disinfecting solution of proper strength for the specific purpose.

Absolute cleanliness is the only way to prevent odors not arising from air-borne substances and the persons of people in the theatre,

and a disinfectant of sufficient strength to destroy all bacteria rapidly must be used regularly in the cleaning routine, and additionally as conditions indicate.

Some disinfectants, particularly those of types widely offered for general household use, are too limited in their bacteria-killing action to meet all requirements of a theatre; some, moreover, give off a persistent penetrating odor which, even though it may not be disagreeable to every patron, nevertheless is objectionable because it suggests that extreme measures have been necessitated by an especially unwholesome condition. Disinfectants are available which quickly destroy practically all bacteria, yet do not themselves introduce an odor.

There are also a variety of spray compounds, perfume pellets, etc., for introducing a pleasant odor. These are sometimes used to conceal an objectionable smell, but such applications properly represent only emergency measures. "Para" (paradichlorobenzene) crystals and cakes, which are commonly placed in and around public urinals, are sometimes used in theatres.

Bromm Chemical Co., Inc., 2 Ingle Street, Evansville, Ind.

Fort-a-Cide Corporation, 160 East Illinois Street, Chicago, Ill.

Hadco Corporation, 2705 Detroit Avenue, Cleveland, Ohio.

Hospital Specialty Company, 1991 East 66th Street, Cleveland, Ohio.

Mitchell-White Corporation, 12 East 22nd Street, New York City.

West Disinfecting Company, 42-16 West Street, Long Island City, N. Y.

DISPLAY FRAMES, POSTER

POSTER CASES with frames of extruded aluminum and of stainless steel are fabricated in sizes for single one-sheets, while the frame units may be adapted also to long lobby displays, usually set flush in the wall. Standard cases, with glazed doors that swing on hinges and lock, are available for mounting against a wall as well as recessed; also with or without lighting provisions (sources may be all around, or along longest sides, and are regularly fluorescent tubular lamps concealed behind the edge of the frame).

Standard poster size frames are also available in Kalamein mouldings (metal on wood), finished in stainless steel, chromium, aluminum or bronze.

Extruded aluminum insert frames are obtainable in a variety of sizes for single or multiple still displays.

Alto Manufacturing Company, 1647 Wolfram Street, Chicago 13, Ill.

Ames Metal Moulding Company, Inc., 225 East 144th Street, New York City.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.

Champion Moulding Manufacturing Company, 234 East 151st Street, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.

Lobby Display Corporation, 551 West 52nd Street, New York City.

POBLOCKI & SONS, INC., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis. See page 26.

Universal Corporation, 6710 Denton Avenue, Dallas, Tex.

DRIVE-IN EQUIPMENT, SUPPLIES AND SERVICES

MUCH OF THE equipment of drive-in theatres is the same as that of regular theatres. Noted here are the kinds specifically associated with this type of operation. (Accordingly, for projectors, sound equipment, projection lamps, motor-generators, rectifiers, and projection accessories such as splicers, rewinders, etc., reference should be made to the classifications in The Buyers Index that deal with these individually.)

Items applying specifically to drive-in theatres are as follows:

ADMISSION CONTROL

Equipment especially devised to record drive-in admissions is available in various types, some eliminating the use of tickets, others printing a ticket, while others are modifications of ticket issuing systems used in regular theatres.

Systems eliminating tickets may also provide

for registration of the car by trip of a treadle when the car passes over it; and for registration of the entire transaction on an overhead indicator visible at considerable distance.

Some admission registration equipment may be installed for remote registration, as in the manager's office.

The Electronic Signal Company, 483 Willis Avenue, Williston Park, N. Y.
National Cash Register Company, Dayton, Ohio.
Perey Turnstile Company, 101 Park Avenue, New York City. (turnstiles).
Taller & Cooper, Inc., 75 Front Street, Brooklyn 1, N. Y.

ATTRACTION ADVERTISING

Changeable letter frames with lighted glass panels, and using aluminum and plastic letters, as installed on the marquees and fronts of regular theatres, are variously adapted to drive-ins. Where a screen tower or other facility structure is near the highway, the attraction advertising equipment may be mounted thereon. Otherwise special sign structures are indicated, with the name of the theatre and attraction frames integrated in an attractive pattern with suitable illumination. Designs for such structures, from simple to elaborate, are available with complete blueprints for local fabrication.

Changeable letter frames are also available for front illumination by reflector lamps, designed to be readily attached to walls, posts or similar supports.

ADLER SILHOUETTE LETTER COMPANY, 3021 West 36th Street, Chicago, Ill. See page 53.
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. See page 27.
WAGNER SIGN SERVICE, INC., 218 South Hoyne Avenue, Chicago, Ill. See page 11.

DESIGN AND CONSTRUCTION

Professional designers experienced in ramp grade requirements, drainage, traffic plans, etc., as well as structural needs and the operating peculiarities of drive-ins, are available for plans and construction supervision.

Such service may also include actual construction of the project.

BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha 2, Nebr. (design and construction). See page 9.

Cross-Roads Theatre Company, 1312 Ervay Street, Dallas, Texas. (design and construction).

Drive-In Theatre Service Company, 840 Cooper Street, Camden, N. J. (design and construction).

F & Y BUILDING SERVICE, 319 East Town Street, Columbus 15, Ohio (design and construction).
George M. Petersen, 11305 Clifton Road, Cleveland, Ohio. (design and supervision).

RADIO CORPORATION OF AMERICA, Theatre Equipment, Camden, N. J. (design and construction).

DIRECTIONAL SIGNS

These include electrically lighted ramp markers, with manual means of indicating when the ramp is full; stop-and-go, exit signs, etc.

BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha 2, Nebr.

DRIVE-IN THEATRE EQUIPMENT COMPANY, INC., 2110 Superior Avenue, Cleveland 14, Ohio.

RADIO CORP. OF AMERICA, Engineering Products Department, Camden, N. J.

Revere Electric Manufacturing Co., 6020 Broadway, Chicago 40, Ill.

Stone Manufacturing Company, 489 Henry Street, Elizabeth, N. J.

IN-CAR SPEAKERS AND HEATERS

Two in-car speakers are hung suspended for convenient removal by patrons, from the terminal, or junction, box attached to a fixed pipe, which is located between each pair of automobile positions, making one speaker readily available to each car. The speaker unit is equipped for attachment to a car door or other suitable portion of the interior, with a control for regulation of the volume according to the wishes of the car occupants.

Such equipment is available in a variety of models, with speaker units ranging from 3 to 6 inches. There are also speaker-heater models with a heating coil and fan incorporated in the design for heating car interiors; also models with means of functioning as a microphone for communication with the concession building.

In-car speaker equipment can be obtained with or without lights for illuminating post and ramp, and for signaling refreshment vendors.

Heating units separate from the speaker are also available; they suspend from the speaker post and are electrically supplied through the speaker junction box.

Following manufacture in-car speakers only unless heaters are specified:

AUTOCRAT, INC., P. O. Box 37, Dayton, Ohio. (in-car speaker and in-car heaters). See page 8.
BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha 2, Nebr. See page 9.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

Die-Cast Aluminum Speakers, Inc., 3142 Olive Street, St. Louis 4, Mo.

DRIVE-IN THEATRE EQUIPMENT CO., INC., 2110 Superior Avenue, Cleveland 14, Ohio. (with talk-back system). See page 49.

GENERAL ELECTRIC COMPANY, Electronics Dept., Syracuse, N. Y. See page 5.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 2.

MOTIOGRAPH, INC., 4431 W. Lake Street, Chicago, Ill. See page 60.

National Heaters, Inc., 1647 Victory Boulevard, Glendale, Calif. (heaters only).

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 25.

THEATRE EQUIPMENT CO. OF AMERICA, 109 Michigan Street, Toledo, Ohio. See page 10.

Theatrecraft Manufacturing Corporation, 1878 East 18th Street, Cleveland 14, Ohio. (also speaker-heaters and separate heaters).

INSECTICIDE FOGGING AND SPRAYING

Equipment mountable on a small truck is available for application of insecticides by the fogging method (mist carried by air over broad area, effective particularly to discourage mosquitoes and similar pests from entering drive-in area). Some equipment is designed also for spraying insecticides (within buildings, on foliage, etc.) and weed killers. Other uses include spray-painting and tire inflation. (See also *Drive and Ramp Oiling below*.)

Todd Shipyards Corporation, Combustion Equipment Division, 81-16 45th Avenue, Elmhurst, L. I., N. Y.

Welch Equipment, Inc., 224 S. Michigan Avenue, Chicago 4, Ill.

DRIVE AND RAMP OILING

Fogging and spraying equipment (see above) is available also with attachment for uniform, controlled application of road oil over drives and ramps (not only preserving surfacing and laying dust, but retarding weed growth).

Welch Equipment, Inc., 224 South Michigan Avenue, Chicago 4, Ill.

PLAYGROUND EQUIPMENT

Drive-in playgrounds for the younger children usually includes teeter-totters, slides and swings. These are available in many designs, built to assure safety and painted in lively colors. But the playground may be made more interesting by the addition of other pastimes, notably rides. Ride equipment includes small carousels and miniature trains; also "thrill" rides such as "airplanes" swung from a pole, a small, safe version of "The Whip," etc. These are operated by motors of around 1 h.p.

American Playground Devices, Anderson, Ind.

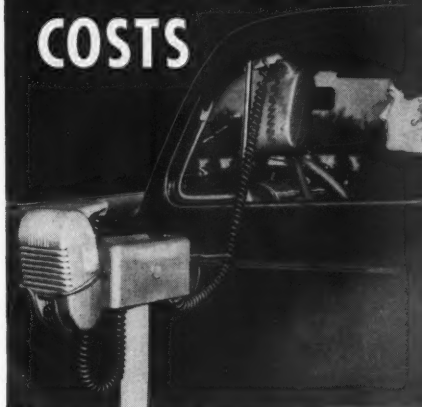
J. E. Burke Co., Fond-Du-Lac, Wis.

Hill's Playground Equipment Company, Box 898, Prairie, Tex.

KING AMUSEMENT COMPANY, MT. CLEMENS MICH. See this page.

W. F. Mangels Company, 2863 West 8th Street, Brooklyn 24, N. Y.

Koiled Kords CUT LOSSES AND MAINTENANCE COSTS



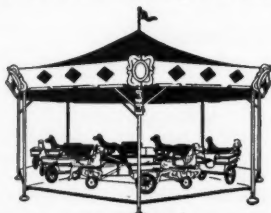
ON IN-CAR SPEAKERS

You can save with Koiled Kords on your in-car speakers and in-car heaters because when not in use, they retract to a neat, compact coil that cannot catch in moving cars. Long, loose cords that cause so many losses are eliminated.

Koiled Kords will extend to a full 8 feet, yet always retract to their neat, out-of-the-way, original length of approximately 16 inches.

Specify Koiled Kords on new in-car speakers and in-car heaters and order a stock for replacement of your old straight cords. Koiled Kords are available to fit all standard speakers from your theatre supply dealer.

DRIVE-IN THEATRES Increase Your Family Patronage!



Entertain the children with the latest kiddie riding devices. Complete line of miniature trains, auto rides, pony rides, and airplane rides. Immediate delivery. Terms arranged.

KING AMUSEMENT CO.
Mt. Clemens, Mich.

Koiled Kords
INCORPORATED
NEW HAVEN 14,
CONNECTICUT

Miniature Train Co., Rensselaer, Ind.
National Amusement Device Co., Dayton 7, Ohio.
Playground Equipment Company, 1227 Rockaway Avenue, Brooklyn, N. Y.
Play-Way Company, 3227 Indiana Avenue, St. Louis 18, Mo.
Valley Steel Products Company, 124 Sidney Street, St. Louis, Mo.

PREFABRICATED FENCING

Prefabricated fencing of durable timber (such as white cedar) is available in styles particularly suited to drive-in theatres, for defining the limits of the theatre with visual isolation from highways and adjoining property, and to accomplish this in a rustically decorative manner. It may be had in heights from 4 to 8 feet, in natural bark or peeled palings, in straight-top or scalloped forms. The fencing comes in sections ready for erection, including gates and hardware.

Arnold-Dain Corp., Mahopac, N. Y.
Habitant Shops, Inc., Bay City, Mich.

SCREEN TOWERS

Prefabricated structures for screen towers are available in either steel or wood. The members come complete for erection by local labor, including materials for the screen itself. The structures are designed in several sizes, for screen widths from 40 to 60 feet.

Drive-In Constructors, Inc., 113 W. 42nd Street, New York, N. Y.

ELIZABETH IRON WORKS, Green Lane, Elizabeth, N. J. (steel). See page 26.
George L. Mesker Steel Corporation, Evansville 8, Ind. (steel).
Timber Structures, Inc., P. O. Box 3782, Portland, Ore. (wood).

SPEAKER AND UNDERGROUND CABLE

For wiring an in-car sound system, a type of cable (neoprene-covered) is available which may be laid underground without conduit and without reference to frost line.

For safer connection of in-car speakers to the terminal than that provided by ordinary cable, self-coiling cable is available. Leading makes of in-car speakers are obtainable with self-coiling cords instead of the straight type.

General Electric Company, Bridgeport, Conn.
KOILED-KORDS, INC., Hamden, Conn. See page 47.
Western Insulated Wire Company, 1001 East 62nd Street, Los Angeles 1, Calif.
The Whitney-Blake Company, New Haven, Conn.

STADIUM SEATING

For situations that advise chairs in front of the first automobile ramp, for persons preferring to view the screen performance from such position, or for vaudeville or other special attractions on a stage at the screen structure, standard outdoor stadium type chairs serve the requirements. Typically of hardwood on metal frames, there are portable types, and models designed for safe attachment to wood or concrete; others:

AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich.
GRIGGS EQUIPMENT COMPANY, Box 636, Belton, Texas.
IDEAL SEATING COMPANY, Grand Rapids, Mich. See page 10.

EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN some localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into operation automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outlet and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for continued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergencies, switching is automatic.

Chatham Products Company, 15 East Runyon Street, Newark 5, N. J.

Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y. (power plants).
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa. (storage battery lighting systems).

Fairbanks, Morse & Company, 600 South Michigan Avenue, Chicago, Ill. (power plants).
General Electric Company, Schenectady, N. Y. (power plants).

Kohler Company, Kohler, Wis.
D. W. ONAN & SONS, INC., 5760 Royalston Avenue, Minneapolis 5, Minn. (power plants). See this page.

Portable Light Company, 216 Williams Street, New York, N. Y.

Ready-Power Company, Kales Building, Detroit, Mich. (power plants).

U-C Lite Manufacturing Company, 1050 W. Hubbard Street, Chicago, Ill. (portable floodlamp).

U. S. Motors Corporation, 584 Nebraska Street, Oshkosh, Wis. (power plants).

Westinghouse Electric Corporation, East Pittsburgh, Pa. (power plants).

EXPLOITATION MECHANISMS

FOR QUICK and easy cutting of figures, settings, etc., out of composition or wooden board, in making atmospheric lobby displays, etc., electric saws are available designed especially for such purposes.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projector.

Slide projectors that plug into electric light outlets are available in small models adapted to projecting advertising on a screen in the lobby or elsewhere.

A motor-driven revolving tree holder is available for Christmas decoration and mounting large exploitation material.

AUTOMATIC DEVICES COMPANY, 116 North Eighth Street, Allentown, Pa. (revolving Christmas tree holder).

Best Devices Company, 1900 Euclid Avenue, Cleveland, Ohio (slide projector).

Guard Against

POWER SHORTAGES

HIGHLINE FAILURES

LOW VOLTAGE



with an

ONAN EMERGENCY ELECTRIC PLANT

You are protected against power interruption or restrictions on your use of electricity with an Onan Standby Plant. In case of power failure the Onan Plant takes over the entire power load within seconds automatically, and the show goes on. When power use is curtailed, just switch to your Onan Plant for all the current you need. Low in cost, simple to install. Ruggedly built and dependable. 1,000 to 35,000 watts A.C.

D. W. ONAN & SONS INC.
5760 Royalston Ave., Minneapolis 5, Minn.



Write for Folder

Display Associates, Inc., 21 Murray Street, New York, N. Y.

Gale Dorothea Mechanisms, 37-61 85th Street, Jackson Heights, New York City (continuous automatic slide projector).

General Die & Stamping Company, 262-272 Mott Street, New York 12, N. Y. (revolving stand).

SOLDE MANUFACTURING COMPANY, 1214 West Madison Street, Chicago, Ill. (slide projector).

International Register Company, 2620 West Washington Street, Chicago, Ill. (cutout machines).

F. D. Kees Manufacturing Company, P. O. Box 105, Beatrice, Neb. (slide projector).

FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask; fabric woven of glass filament; weaves combining glass and cotton; also glass and asbestos; and fabrics woven of plastic filament.

Fabrics of these types are suited to stage drapes and curtains, to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, as wall coverings, door and window drapes, etc.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglass, plastic woven and glass-asbestos fabrics are non-combustible. The cotton of Fiberglass-cotton fabric is flame-proofed before weaving.

CHICOPEE MANUFACTURING CORP. OF GEORGIA, Lumite Div., 47 Worth Street, New York City (plastic).

Dazian's, Inc., 142 West 44th Street, New York 18, N. Y. (cotton-rayon damasks).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (cotton and wool).

Charles H. Kenney Studios, Inc., 340 Hempstead Avenue, Malverne, N. Y. (interior decoration service).

KNOXVILLE SCENIC STUDIOS, INC., 611 Phillips Avenue, Knoxville 4, Tenn. (interior decoration service).

Maharam Fabric Corporation, 130 West 46th Street, New York City (cotton-rayon damasks).

New York Flameproofing Company, 115 Christopher Street, New York 14, N. Y.

NOVELTY SCENIC STUDIOS, INC., 32-34 West 60th Street, New York 23, N. Y. (interior decoration service).

Plymouth Fabrics, Fall River, Mass. (Fiberglass-cotton).

Thortel Fireproof Fabrics, Inc., 101 Park Avenue, New York City (Fiberglass).

United States Rubber Company, 1230 Sixth Avenue, New York City (glass-asbestos).

FABRICS For Seating—See Upholstering Materials.

FANS (theatre ventilation)—See Air-Conditioning & Ventilation

FENCING FOR DRIVE-INS—See Drive-In Equipment and Supplies.

FILM CEMENT — See Splicers and Film Cement

FIRE EXTINGUISHERS

FIRE EXTINGUISHING materials available for putting out small fires by means of personally portable equipment are of four basic types—liquids using carbon tetrachloride or comparable compound (not injurious to fabrics), soda-acid, foam, and carbon dioxide. There are extinguishers of various designs for applying them.

A guide in selection of the required preferred type is supplied by the Underwriters' Laboratories, which classifies fires as follows:

Class A—Wood, paper, textiles, rubbish, etc., with which quenching and cooling effect is of first importance.

Class B—Oil, grease, inflammable liquids, etc.,

which require smothering effect.

Class C—Electrical equipment, with which fire extinguishing material must be a non-conductor for protection of person applying it.

Some compounds are for more or less general use. Carbon dioxide, however, is specific in its efficiency for Class B fires and is effective at temperatures as low as 40° below zero.

Besides such pressure or pump equipment, small extinguishing "bombs" are available. Containing a material of general purpose, they are thrown into the fire; the container is shattered, releasing the extinguishing medium.

American LaFrance & Foamite Industries, 100 East LaFrance Street, Elmira, N. Y.

Bostwick Laboratories, 706 Bostwick Avenue, Bridgeport, Conn.

General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.

Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film. There is also a safety sprocket which actuates the dowsers by means of a speed-sensitive mechanism within the sprocket.

Film Treatizer Corporation, 117 West 63rd Street, New York 23, N. Y.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports to isolate the projection room in an emergency, operate either automatically (by melting of fusible links in case of fire), or manually.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into a projection room ventilation duct.

Best Devices Company, 1900 Euclid Avenue, Cleveland, Ohio.

Murch Electric Company, Franklin, Me.

The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

FLASHERS

THESE AUTOMATIC "switch" devices for interrupting intermittently the flow of current to light sources, to create changing color effects, on-and-off sequence, movement, etc., are available in three principal types: *drum* type (which has been generally superseded by the following later types), *mercury contact* type (which is efficient for marquee and sign travelling borders), and the *induction disc* type, which is readily adaptable to any type of display.

France Manufacturing Company, 10325 Berea Road, Cleveland, Ohio.

Reynolds Electric Company, 2650 West Congress Avenue, Chicago, Ill.

Time-O-Matic, Decatur, Ill.

FLASHLIGHTS

AMONG STANDARD general purpose models, there are flashlights well adapted to the duties of regular theatre ushers and to those of drive-in attendants. These are usually of plastic for light weight and coolness. Some models have belt clips, and there is an electric flare type with suction cup for outdoor use.

Bright Star Battery Company, 200-A Crooks Avenue, Clifton, N. J.

BETTER THEATRES SECTION

LAVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill.

NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 17, N. Y.

FLOOR SURFACING MATERIALS, COMPOSITION

COMPOSITION floor coverings of roll or tile type are available for colorful pattern effects as well as solid tones in heavy-duty qualities adapted to non-public areas of theatres, and to certain sections of public areas, such as lobbies, in front of refreshment counters and drinking fountains, and toilet rooms (not below grade) where terrazzo or ceramic tiles would be too expensive relative to hours of operation.

Besides attractive appearance, composition floor coverings in public areas should be highly durable, preferably without waxing, which may render it slippery (although there are waxes said to have non-slip characteristics). The base of the composition are cork or an equivalent compound (linoleum), rubber or asphalt, and there are also plastic varieties. There is also a type with a foam rubber underlay.

Such materials make serviceable baseboards, and composition bases of cowed type are available for this purpose.

Composition flooring of heavy-duty grade, without design, is recommended for projection rooms.

American Floor Products Company, 1526 M Street, N. W., Washington 5, D. C.

Armstrong Cork Company, Lancaster, Pa.

Congoleum-Nairn, Inc., Kearny, N. J.

Fremont Rubber Company, Fremont, Ohio.

Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.

Tile-Tex Company, 1232 McKinley Avenue, Chicago Height, Ill.

U. S. Rubber Company, 1230 Sixth Avenue, New York City.

FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with mechanical refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or

be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

The simplest kinds of ornamental fountains are white or tinted porcelain-finished pedestals or wall bowls, the latter sometimes being incorporated with mirror or tile ornamentation on the wall or in a niche.

Cabinet fountains, or water coolers, are obtainable in finishes adapted to public areas of theatres where decorative considerations are not of first importance. The usual models for this purpose are approximately a foot and a half square and about 40 inches high, built of steel with baked enamel finish in a limited choice of colors, and equipped with either a.c. or d.c. motors for plugging directly into a power line outlet. To supply cooled water to an ornamental fountain, a unit of this type may be placed in a closet or comparable nearby compartment and piped to the fountain.

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

Bradley Washfountain Company, 2203 North Michigan Avenue, Milwaukee, Wis.

The Ebco Manufacturing Company, 401 West Town Street, Columbus, Ohio.

General Electric Company, 5 Lawrence Street, Bloomfield, N. J.

Charles E. Hires, Inc., 206 South 24th Street, Philadelphia, Pa.

Puro Filter Corporation of America, 440 Lafayette Street, New York 3, N. Y.

Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.

Sunroc Refrigeration Company, Warren, Ohio.

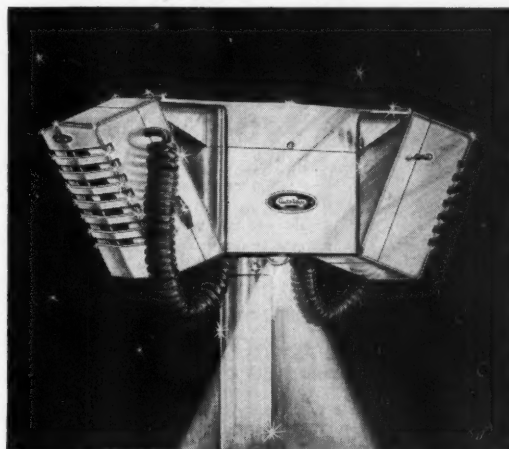
The Halsey W. Taylor Company, Warren, Ohio.

Temprite Products Corporation, 47 Piquette Avenue, Detroit 2, Mich.

FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in either metal or wood, and in metal-wood combination (steel frame).

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum, with dull or glossy finish. Chairs and settees may be of very simple design, and accordingly very inexpensive; or they may be of the fully upholstered type, with coil-spring



Auto-Voice 1950 ACOUSTI-MATIC in-car SPEAKERS

Your theatre name imprinted on each speaker cabinet puts the final perfect touch on the beautiful, gleaming new 1950 Auto-Voice Acousti-Matic. When you get your Auto-Voice with the Talk-Back system concession sales increase beyond expectations. Every speaker becomes a salesman for you. Write for details.

APPROXIMATELY 10% OF DRIVE-IN THEATRES IN THE U.S.A. ARE EQUIPPED WITH AUTO-VOICE

DRIVE-IN THEATRE EQUIPMENT CO. Inc.

2110 SUPERIOR AVENUE

CLEVELAND 14, OHIO

Eastern office: NORPAT SALES, INC., 45 West 45th St., New York 19



cushions (feather or down cushions are not indicated for theatres because they do not return to shape. Metal tables, having burn-resistant but unbreakable tops (Formica in color is widely used for this purpose—see *listing under Architectural Materials*) are particularly indicated for cosmetic rooms, along with small chairs to match. Neither these, nor metal occasional and end tables, are necessarily out of place in a room otherwise having non-metallic furniture, especially when the wood furniture is of definitely modern design (like so-called "Swedish modern").

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be most practicable these should be of wood or metal-wood construction, with the frame fully covered in durable fabric (eliminating arm rests, feet, etc., of wood).

Moderately priced wood furniture of sturdy construction, without upholstering or with only seat or back cushions, is available in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(For foyer and lounge furniture fabrics, see *Upholstering Materials*.)

Admiral Chrome Furniture Company, Inc., 213 Greene Street, New York 12, N. Y.
Doehler Metal Furniture Company, Inc., 192 Lexington Avenue, New York, N. Y.

HEYWOOD-WAKEFIELD CO., Gardner, Mass.
KROEHLER MANUFACTURING COMPANY, Naperville, Ill.

Lloyd Manufacturing Company, Menominee, Mich.
Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.

GERMICIDAL LAMPS—See *Air Purification*.

GLASS FABRICS—See *Fabrics for Walls, Curtains and Stage Drapery*.

HAND DRIERS, ELECTRIC

ELECTRIC DRIERS for hands, and of course applicable also to the face, eliminate towels, which practically always are of the paper variety in theatre wash rooms; hence, they remove the menace to clean toilet rooms of paper wads on the floor, and the danger to plumbing of wads thrown into water closets; and additionally, the fire hazard of matches tossed into used towel receptacles. The cost of towels and the labor of refilling dispensers and emptying waste receptacles are also eliminated.

Such driers are available with heating units, and related fans, capable of drying hands in about 20 seconds, or less than the time required for comparably thorough drying with paper towels.

They can be had in either pedestal or wall models, both being operated by a foot pedal; and in black, brown, gray or ivory as well as white enamel finish.

Chicago Hardware Foundry Company, North Chicago, Ill.
Electric-Aire Engineering Company, 135 S. LaSalle Street, Chicago, Ill.
National Dryer Corporation, 1125 West Lake Street, Chicago, Ill.

HEARING AIDS

THERE ARE two distinct types of group hearing aid systems on the market of interest in motion picture exhibition. Such systems are of value as creators of good-will, and are also of box-office significance, not only because of the patronage of deafened persons themselves, but of members of their families who may be expected to accompany them.

The latest development in this field is a system which is distinguished from the original type by the availability of the sound to persons in any seat of the auditorium. Using the principle of audio induction, this method consists physically

in a series of loops of suitable electrical conductors, concealed beneath aisle carpeting, in baseboards, etc. This network is tapped into the theatre sound system amplifier through the hearing aid system amplifier. The deafened patron procures from the management a small "receiving set" which rests inconspicuously in the lap and is equipped with a lorgnette type earphone and volume regulator.

By the other general method, certain seats (usually from five to ten, each outlet serving two adjoining seats) are wired to the theatre sound system either directly or through a hearing aid system amplifier. The patron procures an earphone from the management and this is plugged into the jack box at the wired auditorium chair to which the patron is taken. To eliminate embarrassment, earphones may be attached with standee rail compartments, with phones accessible by a small door to seats in the last row.

Acousticon Division of Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.

Audivox, Inc. (subsidiary of Western Electric Company), 259 West 14th Street, New York City.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Sonotone Corporation, Elmsford, N. Y.
TELESONIC THEATREPHONE COMPANY, 3 East 48th Street, New York 17, N. Y. (audio induction method). See page 50.

IN-CAR SPEAKERS—See *Drive-In Equipment and Supplies*.

INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as sometimes used, for example, to advise the projection staff that a change in sound volume is necessary, but the limitations of the buzzer do not allow different departments to report to the management or permit communication of any but the simplest instructions.

House phones supply more effective inter-department contact. They range from simple two-station communicating lines to elaborate dial systems by which any station can make contact with any other.

Bring Back The MISSING TENTH to Your Theatre

THE MISSING TENTH is that segment of your potential patronage that does not now come to your theatre. It comprises the thousands of hearing aid users and the many more thousands who do not use hearing aids yet have difficulty in hearing and enjoying your programs.

THE TELESONIC SYSTEM WILL FILL THESE VACANT SEATS FOR YOU—AND PAY ITS MODERATE COST OF INSTALLATION OVER AND OVER AGAIN.

Let Us Send You Full Details—Theatre Owner's Opinions—Specifications.

Charles H. Lehman, President

TELESONIC THEATREPHONE CORPORATION

3 East 48th Street, New York 17, N. Y.
MU 8-2670-1

Connecticut Telephone & Electric Corporation, 70 Britannia Street, Meriden, Conn.
S. H. Couch, Inc., Boston, Mass.
Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
Philco Radio & Television Corporation, Philadelphia, Pa.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet. Besides those constructed of wood with steel reinforcement, there are ladders of aluminum construction.

American Ladder Company, 3700 West 38th Street, Chicago, Ill.
Atlas Industries Corporation, 849 39th Street, Brooklyn, N. Y.
Dayton Safety Ladder Company, 2337 Gilbert Avenue, Cincinnati, Ohio.
M & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.
Reynolds Corporation, 1400 Wabansis Avenue, Chicago, Ill.

LAMPS, A.C. PROJECTION ARC

CARBON ARC projection reflector lamps are available for the use of alternating instead of direct current. A component of the equipment is a rotary transformer which alters 60-cycle line current to a frequency of 96 (twice that of shutter) for supplying the arc. The trim is 7-mm. x 14 suprex positive carbon, unrotated.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eight Street, Long Island City, N. Y.

LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics for 35 mm. film for operation on direct current are of two general classes—condenser and reflector types.

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

Condenser lamps in some models may be fitted with a water-cooled jaw assembly (which includes a special electromagnet unit); a similar device is available also for operation of reflector lamps at the higher amperages.

Reflector type high-intensity carbon arc lamps may be divided into three general groups, providing a capacity range embracing the requirements of theatres from small to large and including what appears to be the practical requirements of drive-in theatres.

The smallest capacity is that of the so-called "one-kilowatt" arc, which employs a cored negative carbon of composition designed to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kw at the arc.

In the middle capacity range, the arc is operated at currents from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7mm positive with 6mm or 7mm negative for 42-45 amperes; and 8mm positive, with 7mm negative for 56-65 amperes.

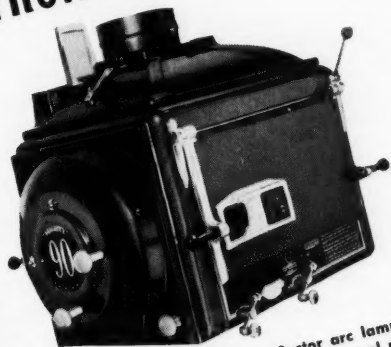
The large reflector type arc (16-inch mirror) usually uses an uncoated 9mmx20-inch positive (lamp may be adaptable to larger diameters) with 5/16x9 cored positive, for operation at an average of 85 amperes and 58 volts. The lamps are designed for filters or other means of protecting the aperture from heat produced at this wattage, and also may have a water-cooling system to protect the carbon contact assembly.

There is also a model for rotating positive carbons that is adjustable to sizes from 7mm to 9mm.

For arc illumination in 16mm projection,

MOTION PICTURE HERALD, MAY 6, 1950

*In Everything
There is Always a*
STRONGEST
THE PEER OF ALL PROJECTION ARC LAMPS IS THE
STRONG MIGHTY "90"



This new 75 to 130 ampere reflector arc lamp, with exclusive Lightronic Automatic Focus Control projects a volume of light even far beyond that necessary to illuminate the largest screens.

Delivers 21,000 lumens at 90 amperes.

- Forced air cooled feed mechanism.
- Bi-Metal Lightronic Tube controls both carbon feed motors. Simple feed rate adjustment.
- Big 16½ inch reflector matches high speed f1.9 lens.
- Air stream arc stabilization.
- Unit construction permits instant removal of major components. Rugged burner mechanism.
- Complete combustion of black soot. White deposit on reflector prevented.

THE STRONG ELECTRIC CORPORATION

One City Park Avenue

TOLEDO 2, OHIO

☐ I would like a demonstration of the Strong Mighty "90" in my theatre, without cost or obligation.

Please send free literature on the ☐ Mighty "90"; ☐ Mogul Lamp; ☐ Utility Lamp; ☐ Strong Arc Spotlamps; ☐ Strong Rectifiers; ☐ Strong Reflectors.

Name _____

Theatre _____

Street _____

City and State _____

lamps are available for high-intensity carbon trims of 6mm positive with 5.5mm negative operated at 30 amperes and 28 volts.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island, N. Y. See Third Cover of Herald.
THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr.
Brenkert Light Projection Company (Subsidiary of RCA), 6545 St. Antoine Avenue, Detroit, Mich.
Forest Electronic Company, Inc., 9-11 W. Park Street, Newark, N. J.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Co., Inc., 606 West 57th Street, New York City.
MOTIOPHOTOGRAPH, INC., 4431 Lake Street, Chicago, Ill. See page 60.
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 51.

LAMPS, FILAMENT FOR PROJECTION

FILAMENT ("mazda")

lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required.

There are also available, 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are a 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
 Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LAMPS FOR GENERAL THEATRE ILLUMINATION

GENERAL SERVICE lamps—available in sizes from 15 to 1,500 watts—serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish to diffuse the light, to eliminate filament striations, and to produce a smoother lighting effect. The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Inside-colored lamps for sign and decorative service: The general service lamps mentioned above are suitable for enclosed lamp signs and luminous displays where protected from rain and snow. For outdoor exposed applications, a line of vacuum lamps from 6 to 40 watts is available in frosted and inside-colored types.

Outside-colored lamps: Several sizes of outside-colored lamps are also listed in round and flame-shaped bulbs.

Lumiline lamps are available in clear, inside-frosted and in colors and in 30 and 60 watts (length 17¾ inches) and 40 watts (length 11¾ inches). These tubular lamps have, by their physical shape, introduced new concepts of decorative lighting design. They may be

used exposed or in narrow reflecting and shielding equipment. The standard colors are white, straw, orange, blue, green and pink.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of the following sizes:

Length	Diameter	Wattage
9 inches	¾ inch	6
12 inches	¾ inch	8
21 inches	¾ inch	13
15 inches	1½ inches	14
18 inches	1 or 1½ inches	15
24 inches	1½ inches	20
36 inches	1 inch	30
48 inches	1½ inches	40
60 inches	2½ inches	100

This new light source operates on different principles from those of the familiar filament lamp. The luminous element is not a glowing filament, but rather a glowing phosphor, a chemical coated to the inside wall of the glass tube, glowing under the bombardment of short wavelength ultraviolet radiation from the mercury arc discharge. Electric energy is fed into the arc through two electrodes in the form of coated wire filaments. This construction permits lower starting voltages by heating these filaments. After starting, this filament heating current is not required, as the filaments are heated by the action of the arc.

The high efficiency of fluorescent lamps in producing colored light has opened entirely new vistas in theatre lighting. The following "whites" and colors are currently available in most sizes: 3500° white, 4500° white, 6500° daylight white, soft white, pink, gold, blue, green, red.

Slimline fluorescent lamps are a later type, similar to the F-lamps, but with instant starting made possible by a new cathode which does not require preheating. In addition, the **Slimline** ballasts are offered in two currents, 0.12, 0.2 and 0.3 amperes; thus giving a choice of three brightnesses for each of these lamps. The same colors will be made available as noted above for F-lamps. The sizes of Slimline currently available are:

Length	Diameter	Wattage	Ballast Amperage
42 inches	¾ inch	16	0.12
		25	0.2
		33	0.3
64 inches	¾ inch	24	0.1
		39	0.2
		51	0.3
72 inches	1 inch	22	0.1
		38	0.2
		51	0.3
96 inches	1 inch	29	0.1
		51	0.2
		69	0.3

Circline lamps, fluorescent lamps of circular shape, are useful for decorative effects, such as mirror lighting in the lounge. Only white lamps of 12 inches diameter in 1½ inches size tubing are available. 8½ inches and 16 inches are now in development. Another form of fluorescent lamp of similar application is the **Circlarc**, of semi-circular shape.

Projector lamps are of filament type with spot and flood lens cover glasses for narrow or wide beams. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing a high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets (PAR 38 bulbs) and are available in a 150-watt size.

The **Reflector spot and flood lamps** also have built-in, mirror-like surfaces; however, they are made of ordinary glass and must be protected from the weather. Like the projector lamps, the spot type has a narrow light distribution of high intensity and the flood, a wide-beam distribution. They are equipped with medium screw bases to fit regular sockets. (R-40 bulbs) and are available in 150 and 300-

watt sizes. (See also **Black Light Materials and Lighting Equipment**.)

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 260 Sherman Avenue, Newark, N. J.
 Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
 Western Electric Company, 195 Broadway, New York City.
 Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LENSES, PROJECTION

THERE ARE TWO general classes—the condenser lens, which focuses the projection light on the aperture (see **Condensers**); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

Speeds of f/1.9 and f/2.0 are available in focal lengths from 2 inches (or 3½ inches, depending on type) to 5 inches, in ¼-inch steps; and slower speeds from 5¼ to 7 or 9 inches all in standard diameter. Speeds of f/1.9 and f/2.0 are available also in focal lengths from 5 through 7 inches in 4-inch diameter. The faster lenses are regularly coated; others may be had either coated or uncoated. Coated lenses are standard in theatre projection.

Coated as well as uncoated lenses are also available for portable model projectors, in focal lengths 3 to 6 inches, speeds f/2.5 to f/3.4.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y. See page 68.
 Fish-Schurman Corporation, 230 E. 45th Street, New York, N. Y.

Gundlach Manufacturing Company, Fairport, N. Y.
 Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.

KOLLMORGEN OPTICAL COMPANY, 2 Franklin Avenue, Brooklyn, N. Y. See page 6.
 Par Products Corporation, 926 North Citrus Avenue, Hollywood 38, Calif.

PROJECTION OPTICS COMPANY, INC., 334 Lyell Avenue, Rochester, N. Y. See page 65.

LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focused on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 2 Franklin Avenue, Brooklyn, N. Y.
PROJECTION OPTICS COMPANY, INC., 334 Lyell Avenue, Rochester, N. Y.

LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

CHANGEABLE letter equipment is available in frame design and in styles and sizes of letters and accessories

THE *Last Word* in PARIS STYLES



Paramount Theatre, Paris, France, an unusual front and distinctive name treatment, with two attraction boards using 16" and 10" Adler "Third Dimension" Letters interchangeably on the same Adler frames.

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(TRADE MARK)

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ADLER "THIRD DIMENSION" CAST ALUMINUM LETTERS

In 8"-10"-12"-16"-24" sizes for interchangeable use with Plastic letters, all on the same frames. Come in popular color combinations and sold under guarantee that "for every Adler Cast Aluminum letter you break, we give you a new one free."

ADLER Exclusive "REMOVA-PANEL" FRAMES

(PATENTED)

ADLER alone has "REMOVA-PANEL" Frames—straight or curved—to fill large openings of any height or length without divider bars, permitting all maintenance anywhere in the sign through "REMOVA-PANELS", without removing frames.

Write for Complete Catalog and Estimates on Adler Equipment for THEATRE MARQUEES, DRIVE-IN SIGNS and ALL CHANGEABLE DISPLAYS—
No obligation.

ADLER SILHOUETTE LETTER CO.

3021 b West 36th St., Chicago 32

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that allow forceful as well as highly legible announcements of current attractions at the front of the theatre (usually on a marquee), and of coming attractions in the lobby, as above entrance doors, facing the interior. (Also see *Marquees*; and *Attraction Advertising under Drive-In Equipment*.)

Standard practice employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes (though plastic letters have not yet been produced in all of them) are 8, 10, 12, 16 or 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame. Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available.

Frames of similar letter provisions are also available for single attachment to a wall or other structure, with illumination by shielded lamps placed in front (see *Drive-In Equipment*).

Advertising accessories include pictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs (such

as coming attraction displays); also projectors and accessories for projecting slides or film trailers on the attraction panel from inside the marquee structure (see *Marquees*).

ADLER SILHOUETTE LETTER COMPANY, 3021 West 36th Street, Chicago, Ill. See page 53.
POBLOCKI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis.

Polyplastic Forms, Inc., 255 Conover Street, Brooklyn, N. Y.
Theatre Specialties, Inc., 1615 Cordova Street, Los Angeles, Calif.

WAGNER SIGN SERVICE, INC., 218 S. Hoyne Avenue, Chicago, Ill. See page 11.

LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or fluorescent lamps.

For the public areas of the interior, lighting facilities are to be divided into two general classifications—(1) *built-in sources*, and (2) *fixtures*.

Built-in sources include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called down-lights, consisting in ceiling reflectors or projectors behind tiny apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Modern fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both, variously ornamented in the same materials, in direct, indirect and direct-indirect types, or with light emission through decorative louvers, in sizes to suit every location, and at prices to make modern luminaries accessible to theatres of the most modest budgets. Specially designed luminaries are obtainable at relatively moderate cost.

While individual lamps (as distinguished from the gas tube sources generally referred to as neon) are more flexibly adapted to theatre interior illumination, and also have maintenance advantages, neon has its interior applications, confined largely to cove and trough lighting.

(See also *Lamps for General Theatre Illumination*, "Black Light" Materials and Lighting Equipment.

Adams Lighting, Inc., 48 W. 27th Street, New York City.

Art Metal Manufacturing Company, 3110 Park Place, St. Louis, Mo.

Curtis Lighting, Inc., 6135 West 65th Street, Chicago 38, Ill.

The Eglu Company, Inc., 29 West 17th Street, New York City.

Gruber Brothers, 72-78 Spring Street, New York City.

Edwin F. Guth Company, 2615 Washington Blvd., St. Louis, Mo.

KLIEGL BROTHERS, 321 W. 50th Street, New York City. See this page.

McFadden Lighting Company, Inc., 2308 South Seventh Street, St. Louis, Mo.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

Charles J. Winston & Company, Inc., 41 East 53rd Street, New York City.

LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both lamp bulb and arc types—the former for use on and near the stage, for display and architectural lighting (see *Projector and Reflector Lamps under Lamps for General Theatre Illumination*); the arc sources for stage lighting from the projection room.

Filament lamp spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 170 amperes.

Best Devices Company, 1900 Euclid Avenue, Cleveland, Ohio.

General Electric Company, Schenectady, N. Y.

GOLDE MANUFACTURING COMPANY, 12-14 W. Madison Street, Chicago, Ill.

KLIEGL BROTHERS, 321 West 50th Street, New York City. See this page.

Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago, Ill.

Metropole Machine Corporation, 36-56 34th Street Long Island City, N. Y.

Stroblite Company, 35 West 52nd Street, New York City.

STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 51.

Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LOBBY POSTS AND ROPES—See *Crowd Control Equipment*.

MAGAZINES—See *Projectors and Accessories*.

MARQUEES

MARQUEES have become more closely associated with the general

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architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by exposed filament or fluorescent lamps. There are, of course, many variations in pattern and illumination; however, the design ordinarily should provide for attraction advertising panels with changeable letters (see *Letters, Attraction Board*) as integral parts of the structure.

An inside service type marquee is available with a room for storage of letters, lamps, etc., from which sign copy and lamps, which are mounted in prismatic reflectors, can be changed. The panel bars accommodate standard letters.

American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.

Arkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York City.

Continental Signs, Inc., 550 E. 170th Street, New York City.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.

Flexlume Sign Corporation, 1464 Main Street, Buffalo 9, N. Y.

POBLOCKI & SONS COMPANY, 2159 S. Kin-nickinnic Avenue, Milwaukee, Wis. (inside service type). See page 27.

Tastile, Inc., 2900 Factory Street, Dallas, Texas.

White Way Sign & Maintenance Company, 1850 W Fulton Street, Chicago, Ill.

MATS FOR LOBBIES RUNNERS, SPACE UNITS

LOBBY MATS (specifically for vestibule and similar outer lobby areas preceding carpeted space) are available in heavy-duty rubber and thickness in link-belt and perforated types required for scuffing off grit and dirt so that it won't be tracked in upon the carpeting.

Lighter mats, with corrugated surface, are available in runner widths (usually 36 inches) for spreading over carpeting in traffic lanes during stormy weather, laying behind or in front of refreshment counters, etc.; and in various individual mat sizes for placing in front of fountains, vending machines, etc. There are also ribbed types for placing behind refreshment counters, with a variety that may be readily cut to fit the space.

Mats of any of these qualities can be obtained on special order in most any practicable dimensions, and in color, including special patterns.

There are also space mats and runners of other materials than rubber, such as cocoa and sisal fiber.

The following manufacturers make rubber mats, unless otherwise specified.

American Floor Products Company, 1526 M Street, N. W., Washington 5, D. C.

AMERICAN MAT CORPORATION, 1722 Adam Street, Toledo, Ohio. See this page.

American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.

A. N. Brabrook, 424 Madison Avenue, New York City.

Firestone Industrial Products, Inc., Akron, Ohio.

Fremont Rubber Company, Fremont, Ohio.

Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.

B. F. Goodrich Company, 500 South Main Street Akron 18, Ohio.

HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. (cocoa mats).

O. W. Jackson & Company, 290 Fifth Avenue, New York City.

Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.

R. C. Musson Rubber Company, 10 South College Street, Akron, Ohio.

National Mat Company, 106 Kingsley Street, Buffalo 8, N. Y.

Perfo Mat & Rubber Company, Inc., 320 West 56th Street, New York City.

United States Rubber Company, 1230 Sixth Avenue New York City.

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Comes in rolls 20'5" long, comprised of 35" x 35" units of four 17-inch square sections. Easily cut to any desired size.

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- Erin Green
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Please send information and prices on ☐ Ezy-Rug Matting; ☐ Traffic-Tred Matting; ☐ American Counter-Tred Matting; ☐ Ever-Tred Vinyl Plastic Link Matting.

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THEATRE

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FACTORY: West Lorne, Ontario

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work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic, velocity, dynamic and cardioid are the type of microphones recommended. Where loudspeakers and microphones are closely associated, the cardioid principle greatly reduces the danger of feedback.

Altec-Lansing Corporation, 1161 North Vine Street, Hollywood, Calif.
Amperite Company, 561 Broadway, New York City.
Electro-Voice, Inc., South Bend, Ind.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

MOTOR-GENERATOR sets are made in models specifically designed for motion picture and related direct current carbon arc light sources of all outputs. Capacity provides for operation of two lamps simultaneously during changeover.

Close-regulation sets for large theatres are available up to 400 amperes at 100 volts for continuous operation, or about 600 amperes at changeover. The larger sets have structural steel bases and vibration dampeners.

Sets of lower voltage for 6mm to 8mm suprex

carbon trims have double overload capacity for the changeover period. They are obtainable with vibration dampeners if installation conditions require them.

The type and capacity needed depends on the type of arc and amount of light it must produce (see *Lamps, D.C. Projection Arc*).

AUTOMATIC DEVICES COMPANY, 116 North 8th Street, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
General Electric Company, 1 River Road, Schenectady, N. Y.
HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, Ohio. See this page.
IMPERIAL ELECTRIC COMPANY, INC., 64 Ira Avenue, Akron, Ohio. See page 71.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill. See page 60.
ROBIN-ESCO DIVISION, ELECTRIC SPECIALTY COMPANY, 267 Rhode Island Avenue, East Orange, N. J. See page 4.
Westinghouse Electric Corporation, East Pittsburgh, Pa.



Hertner
HITS THE MARK
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Reg. U. S. Pat. Off.

for 50-63 Volt High Intensity and Spot Arcs
(For National Excelite 55,000 Type Lamps)

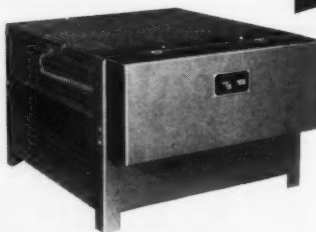
This latest Hertner development provides an unexcelled power supply for the new type National Excelite 55,000 lamps for drive-in and large theatres at extremely low operating cost.

The "HS" Transverter, equipped with a 20 H.P. motor operating at safe, slow speed of 1750 R.P.M., incorporates all of the outstanding characteristics of other Hertner Transverter models, as well as a new power conversion application for the new type lamps and carbons. The 75-volt generator is extremely economical for operating carbons at 50 to 63 volts. This Transverter also incorporates sufficient amperage output rating for 115 amperes with an ample capacity for 230 ampere changeover—a rating somewhat higher than the original 90 ampere rating for 8 and 9 mm. carbons. This additional capacity gives the "HS" Transverter a greater range of flexibility.

The entire power supply equipment for the new lamp consists of the "HS" Transverter, control panel type "G" and the new "HSD" ballast rheostat. Write for Bulletin No. 301-A.

... with Dual Projection Arc Rheostat

The 5 to 51 volt range of this new "HSD" dual-ballast rheostat with 65 to 100 ampere rating is designed to cover the entire range through 9 and 10 positive carbons for the new lamp, as well as making the "HSD" rheostat adaptable for various other Transverter and carbon applications.



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PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell functions the sound system, to transform the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loudspeakers.

CONTINENTAL ELECTRIC COMPANY, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Schenectady, N. Y.
Gordos Corporation, 86 Shipman St., Newark, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

PROJECTION PORT COVERS

OPTICAL GLASS covers for projection ports (indicated especially where the auditorium had better be acoustically isolated from the projection room) are available in metallic frame units ready for mounting in existing projection room walls as well as in new construction. They may be had in round or square shape, and in sizes suited to observation as well as projection ports. In some models, the glass is of coated type to increase light transmission, glass-holding frame is adjustable to varying projection angles, and the cover is hinged to permit opening for convenience in cleaning. In others the glass frame is fixed in position by lock nuts. Metallic parts are either lacquered alloy or aluminum.

Best Devices Company, 1900 Euclid Avenue, Cleveland 11, Ohio.
Murch Electric Corp., Franklin, Me.

PREFABRICATED THEATRES: See *Building Materials for Prefabricated Theatres*.

PROJECTION LAMPS: See *Lamps, D. C. Projection Arc*.

PROJECTOR REPLACEMENT PARTS

REPLACEMENT PARTS for a projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly

MOTION PICTURE HERALD, MAY 6, 1950

important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha 2, Nebr.
Brenkert Projection Company, 6545 St. Antoine Ave., Detroit, Mich. (subsidiary of RCA).
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.
LAVEZZI MACHINE WORKS, 4635 West Lake Street, Chicago 44, Ill. See page 66.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.
EDW. H. VOLK, 1241 Wabash Avenue, Chicago, Ill. See page 58.

PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adopted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (see listing under Lamps, D.C. Projection Arc).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
Bell & Howell Company, 801-15 Larchmont Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projection Corporation, 1815 Orchard Street, Chicago, Ill.
Mitchell Camera Corporation, 666 W. Harvard Street, Glendale 4, Calif.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
Victor Animatograph Corporation, Davenport, Iowa.

PROJECTORS & ACCESSORIES: STANDARD 35-MM.. THEATRE

PROJECTOR mechanisms for theatrical and comparable professional projection of 35mm motion picture film are available in both heavy-duty and light-duty models. Heavy-duty equipment is usually indicated even for theatres not operating on a daily continuous policy, but the lighter equipment may suffice for small theatres presenting only a few performances a week. Such light-duty equipment is "portable" in a limited sense.

Even within the classification of heavy-duty there are models which, while adapted to large as well as small theatres, are of somewhat simplified design suggested by the requirements of theatres not operating on a continuous policy.

Heavy-duty mechanisms are available with various types of shutters, but all with rear shutters either exclusively or optionally. Some may be had with rear shutters of single or double type; or with single rear and front shutter.

For reduction of film gate heat, a water-cooled gate assembly may be procured for some models of projectors. If a lamp with water-cooled carbon jaw assembly is used, the film gate device and jaw assembly may use the same water supply.

Made by the manufacturer of the projector head and designed in integration with it, the necessary bases and magazines are separate items of purchase. Bases are adapted to any standard carbon arc lamp, and are adapted to, or include models designed for, tilting upwards as required by drive-in theatres. The takeup for the lower magazine is also a separate item.
BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha 2, Nebr.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich. (subsidiary of RCA).
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 65.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 2.

BETTER THEATRES SECTION

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill. See page 60.
ROBIN-WEBER DIVISION, Weber Machine Corporation, 287 Rhode Island Avenue, East Orange, N. J.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 6.

PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, etc.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification.

Separate record-playing devices for reproduction of standard phonograph discs, through the sound or public address system, are available for exit music, pre-show or lobby entertainment,

or attraction music outside the box office. (See *Speaker and Horns*.) Such a system can be incorporated in the sound installation with record-player and radio pickup included in the complete amplifier panel.

Altec-Lansing Manufacturing Company, 1611 North Vine Street, Hollywood, Calif.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
GENERAL ELECTRIC COMPANY, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Street, Bloomfield, N. J.
MOTIOGRAPH, INC., 4431 West Lake Street, Chicago, Ill.
RADIO CORPORATION OF AMERICA, Engineering Products Division, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

RECTIFIER TUBES

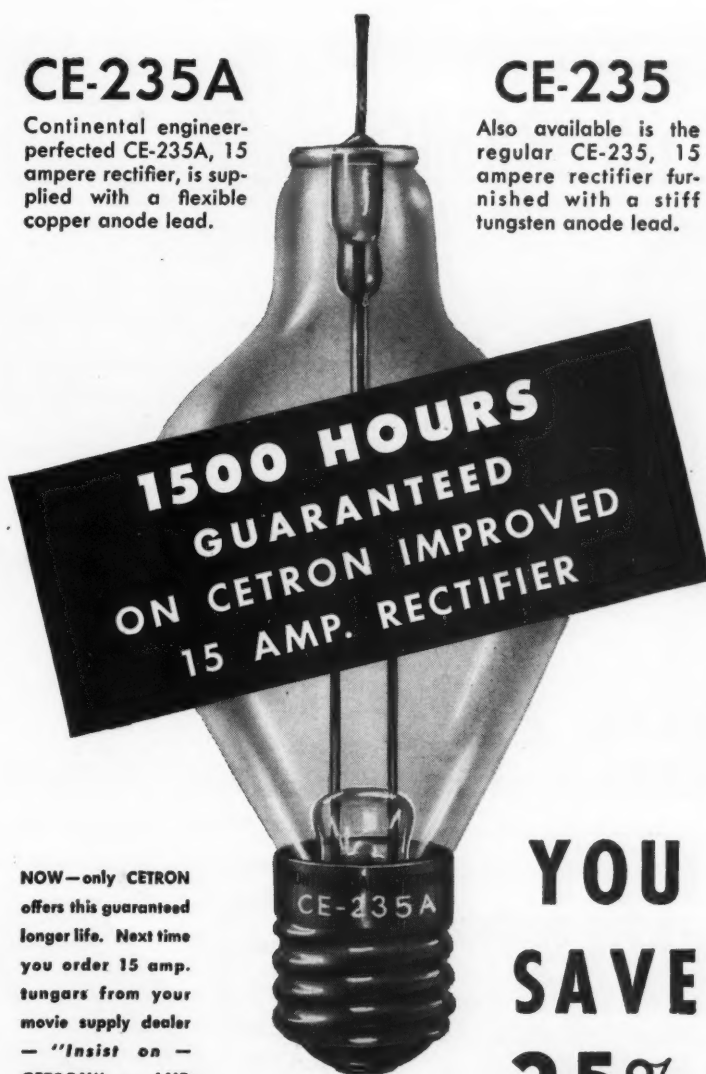
LINES OF Tungar tubes made by the manufacturers listed below embrace types and amperages for exciter

CE-235A

Continental engineer-perfected CE-235A, 15 ampere rectifier, is supplied with a flexible copper anode lead.

CE-235

Also available is the regular CE-235, 15 ampere rectifier furnished with a stiff tungsten anode lead.



NOW—only CETRON offers this guaranteed longer life. Next time you order 15 amp. tungars from your movie supply dealer — "Insist on — CETRON" — AND SAVE 25%

YOU
SAVE
25%

CONTINENTAL ELECTRIC CO.
 GENEVA, ILLINOIS

lamp and for field supply required by some speaker systems, as well as those for projection arc supply rectifiers. These gas-filled tubes are not of the mercury type, but some may contain a small amount of mercury. Amperages run from 2 to 15. (See Rectifiers.)

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.

CONTINENTAL ELECTRIC COMPANY, Geneva, Ill. See page 57.

General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.

Gordos Corporation, 86 Shipman Street, Newark, N. J.

Radiant Lamp Corporation, 300 Jelliff Avenue, Newark, N. J.

Strickland Electric Company, 1427 East 18th Avenue, Columbus 11, Ohio.

Western Electric Company, 195 Broadway, New York City.

Westinghouse Electric Corporation, Bloomfield, N. J.

RECTIFIERS AND POWER UNITS

RECTIFIERS for changing the alternating current supply to direct current, for operation of the projection arc, are available in either Tungar tube or dry type

employing, according to the various makes, copper oxide, magnesium-sulphide or selenium as the rectifying agent. Regular models are designed for single- or three-phase operation up to four-tube capacities, inclusively; higher capacities are three-phase, while six-phase models are obtainable. Capacities range from 20 to 80 amperes in most makes, and higher in some.

Sound system rectifiers also are made in tube and disc types.

C. S. ASHCRAFT MANUFACTURING CO., 36-32 Thirty-Eighth Street, Long Island City, N. Y.
Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.

BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha 2, Nebr.
Benwood Linze Company, 1815 Locust Street, St. Louis, Mo.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Forest-Harrison, Inc., 207 Railroad Avenue, Harrison, N. J.

GARVER ELECTRIC COMPANY, Union City, N. J. See page 66.

General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.

Kneisley Electric Corporation, 500-2 South St. Clair Street, Toledo, Ohio.

McColpin-Christie Corporation, Ltd., 4922 S. Figueroa, Los Angeles 37, Calif.

MOTIOGRAPH, INC., 4431 West Lake Street, Chicago 24, Ill.

Richardson Allen Corporation, 15 West 20th Street, New York City.

J. E. ROBIN, INC., 267 Rhode Island Avenue, East Orange, N. J. See page 4.

THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 60.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

REEL END ALARMS

WHILE APPROVED practice in the projection of American pictures (Standard Release Prints of the Academy of Motion Picture Arts & Sciences) calls for observation of the screen to note the signal provided for changeover in the standard print, reel end alarms supply a changeover signal for other prints. They are also sometimes regarded as helpful in projection rooms having but one projectionist. Attached to the upper magazines, they indicate, by bell or other audible signal, according to the particular design of the device, the approach of the end of the reel being projected.

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.

American Theatre Supply Company, Inc., 1504 14th Avenue, Seattle 22, Wash.

Essannay Electric Manufacturing Company, 1438 N. Clark Street, Chicago, Ill.

E. W. Hulett Manufacturing Company, 4602 Finley Avenue, Los Angeles 27, Calif.

REELS

REELS NECESSARY for take-up magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2000 feet of 35-mm. film. Original specifications provided for a diameter of 14½ inches with a 4½-inch hub, but reel manufacturers regularly supply two diameters—15 inches with 5-inch hub, and 14 inches with 4-inch hub. Cast aluminum or stamped steel is used for the grades best able to provide maximum protection to the film. Reels of less protective design and cheaper construction are also available and may be practicable for purposes other than regular program projection in theatres.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

GOLDBERG BROTHERS, 1745-51 Wazee Street, Denver, Colo. See this page.

Neumade Products, Inc., 330 West 42nd Street, New York City.

WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.

REFLECTORS. PROJECTION ARC

MIRRORS FOR reflector type projection arc lamps are available in the diameters required by the various models of lamps in either glass or metal (see *Lamps, D.C. Projection Arc*).

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.

Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.

HEYER-SHULTZ, INC., Cedar Grove, N. J. (metal reflectors). See this page.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

Kneisley Electric Corporation, 500-2 South St. Clair Street, Toledo, Ohio.

Mirror-Guard Company, 837 Eleventh Avenue, New York City.

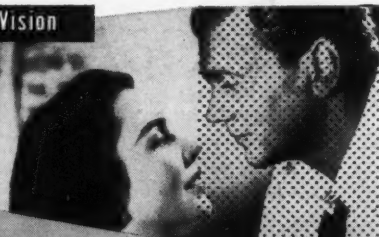
THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 60.

NO PERFORATIONS. More Light and Better Vision

CYCLORAMIC
Custom Screen

The
Magic Screen
of the Future
— NOW!

*Patent applied for



Scene from "PORTRAIT OF JENNIE" JENNIFER JONES • JOSEPH COTTEN

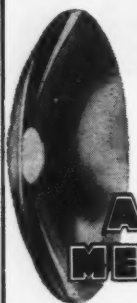
Manufactured by

B. F. SHEARER COMPANY

2318 Second Avenue, Seattle 1, Washington

Distributed through Theatre Supply
Dealers in All Film Centers

Distributed in Canada by: DOMINION SOUND EQUIPMENT, Ltd.
Sold Exclusively in Export by FRAZER & HANSEN, Ltd., 301 Clay St., San Francisco 11, Calif.



HEYER-SHULTZ

**ALL
METAL**

Reflectors

DISTRIBUTED ONLY BY
AUTHORIZED LEADING THEATRE SUPPLY DEALERS!

Manufactured by HEYER-SHULTZ, INC., Cedar Grove, N. J.

IMMEDIATE DELIVERY

*Wolk Heavy Duty Pedestals
18" Deluxe Type Magazines*

REPLACEMENT PARTS FOR

Simplex, Powers & Motion
graph Projectors; and Peer-
less Low & Magnarc Lamps

EDW. H. WOLK

1241 S. WABASH AVE.
CHICAGO 5, ILL.



THEATRE
SUPPLY
DEALERS

Exclusively
ASK YOUR DEALER



REELS
GOLDBERG BROS. Denver, Colo.

REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

GOLDBERG BROTHERS, 1745-51 Wazee Street, Denver, Colo. See below.

GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 5 LaFrance Avenue, Bloomfield, N. J.

The Neumade Products Corporation, 330 West 42nd Street, New York City.

WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill.

EDW. H. VOLK, 1241 South Wabash Avenue, Chicago, Illinois.

SAFES

BESIDES safes and wall vaults of types generally used by business establishments, there are safes especially designed for the requirements of theatre box-offices. They are scaled to provide safe storage of daily receipts, and to make change available to the cashier, some models having a separate compartment for the cashier's change supply.

Diebold, Inc., Canton 2, Ohio.

Guardian Burglar Proof Equipment Company, Cleveland, Ohio.

Herring-Hall-Marvin Safe Company, Hamilton, Ohio.

Mosler Safe Company, 320 Fifth Avenue, New York, N. Y.

Remington-Rand, Inc., Buffalo, N. Y.

SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high. Ceramic urns are vase-shaped and decoratively modeled. Those of metal are obtainable in cylindrical forms, with bright or satin finish of decorative quality, and also in vase shapes. All types, of course, are equipped with a removable bowl to facilitate emptying.

Atlas Products Company, 9257 South Houston Street, South Chicago, Ill.

Compo Corporation, 2257 West St. Paul Avenue, Chicago 47, Ill.

GOLDE MANUFACTURING COMPANY, 1214-22 West Madison Street, Chicago, Ill. See page 67.

The Hupp Metal Works Company, 1123 Broadway, New York 10, N. Y.

Lawrence Metal Products, Inc., 79 Walker Street, New York 13, N. Y.

SCREENS, PROJECTION

BASICALLY, motion picture screens are of three general types: *Diffusive*, for auditoriums having a ratio between width and depth of approximately $3\frac{1}{2}$ or more, to 5; *Semi-Diffusive*, for auditoriums tending toward the narrow; and *Specular*, for auditoriums definitely elongated. Another type is *Translucent*, used with rear projection.

In surface treatment (which is more or less associated with the critical materials used in general fabrication) screens are "white," "silver" (metallic) or "beaded" (glass.) Specular screens are either "silver" or "beaded."

Diffusive screens are variously fabricated, being available in (1) cotton or comparable material having the front surface treated with a suitable pigment-carrying coating in several layers; (2) in cotton or comparable synthetic woven fabric, of which there may be several layers; (3) in plastic; and (4) in fabric woven of glass filaments.

For transmission of sound, non-porous screens (Types 1 and 3) are perforated. A plastic screen is available either uniformly perforated, or with perforations graduated recessively from the center. (These types can also be procured without perforations for installation where speakers are not placed behind.)

DA-LITE SCREEN COMPANY, 2723 North Crawford Avenue, Chicago, Ill. See page 67.

Hurley Screen Company, Inc., 96-17 Northern Boulevard, Corona, N. Y.

Nu-Screen Corporation, 1501 Broadway, New York 8, N. Y. (glass filament fabric).

Radiant Manufacturing Corporation, 2627 West Roosevelt Road, Chicago 8, Ill.

Raven Screen Corporation, 124 West 124th Street, New York City.

Raytone Manufacturing Corporation, 165 Clermont Avenue, Brooklyn, N. Y.

B. F. SHEARER COMPANY, 2318 Second Avenue, Seattle 1, Wash. See pages 12 and 58.

VOCALITE SCREEN CORPORATION, 19 Debevoise Avenue, Roosevelt, N. Y. See page 72.

WILLIAMS SCREEN COMPANY, 1620 Summit Lake Boulevard, Akron, Ohio. See below.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

SCREEN PAINT

THE RELATIVELY rapid deterioration of the reflection characteristics of coated motion picture screens (see *Diffusive type under Screens, Projection*) advises either replacement of the screen or resurfacing of it within eighteen months after its installation, and subsequently at somewhat more frequent intervals so long as resurfacing is practicable. For better standards of projection, resurfacing should take place at intervals of from nine to twelve months.

For this purpose various coating materials are available already made up into a paint of proper consistency for spraying without serious filling of the sound-transmission perforations, provided it is skillfully applied. Such resurfacing paint is available from screen manufacturers (see list under *Screens, Projection*), and from the following:

NATIONAL THEATRE SCREEN REFINISHING COMPANY, 129 Zenner Street, Buffalo, N. Y. See below.

SCREEN TOWERS—See Drive-In Theatre Equipment.

for Sharp
**Brilliant
Pictures**

TOUGH
FLEXIBLE
SEAMLESS
SOLID-PLASTIC

**WILLIAMS
Tear-Proof
SCREENS**

WILLIAMS SCREEN CO.
1675 Summit Lake Blvd. Akron 7, Ohio

SCREEN COATING



**ARCTIC
BLANCH**

NATIONAL THEATRE SCREEN
REFINISHING COMPANY

DRIVE IN
THEATRE
TYPE

ALSO INTERIOR

KNOWN FROM
COAST TO COAST
AS THE
BEST AVAILABLE

YOU TAKE
NO CHANCE
WITH
"ARCTIC
BLANCH"

**NATIONAL THEATRE SCREEN
REFINISHING CO.**
129 ZENNER ST. BUFFALO 11, N. Y.

A Big HIT!

Sold thru
THEATRE SUPPLY
DEALERS Exclusively



Ask your
Dealer

**GOLDBERG Automatic FILM
REWINDER**

**GOLDBERG BROS.
DENVER, COLO.**

BETTER THEATRES SECTION

SEATING—See Chairs, Auditorium.

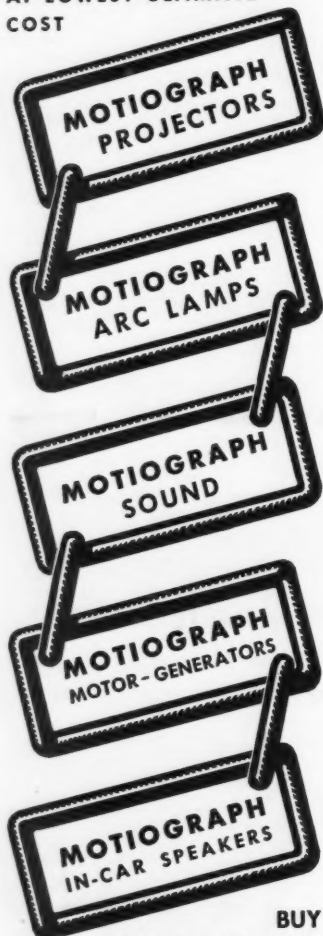
SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal) framework with illumination provisions) are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also standardized designs adaptable to the theatre front. (See also *Attraction Advertising under Drive-In Theatre Equipment*.)

Artkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York City.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Flexlume Sign Corporation, 1464 Main Street, Buffalo, N. Y.
Long Sign Company, 61 West Hubbard Street, Chicago, Ill.

EVERY LINK IS GUARANTEED

TO GIVE LONGER SERVICE
AT LOWEST ULTIMATE
COST



BUY
MOTIOGRAPH AND
BUY PROVEN SATISFACTION

ORDER FROM YOUR MOTIOGRAPH DEALER OR WRITE

MOTIOGRAPH, INC.

4431 W. LAKE ST. CHICAGO 24, ILL.

EXPORT DIVISION: (Except Canada)
Fraser & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif.

POBLOCKI & SONS COMPANY, 2159 South Kinnickinnic Avenue, Milwaukee, Wis. See page 27.

SIGNS: DIRECTIONAL, BOX-OFFICE, IDENTIFICATION

SIGNS for all the purposes of theatres are available in a variety of materials and modern styles that efficiently perform their function while lending at the same time a detail of decorative interest, and at such low relative cost that ordinary box and painted signs are never warranted.

They can be had either in stock or readily made-up models to indicate exits, location of balcony stairs, toilet rooms, etc., fabricated of decorative metal, etched glass and plastic, and there are types with free-standing luminescent plastic letters lighted by a concealed black-light lamp, still others of plastic with letters so engraved as to be defined by edge lighting.

Signs of engraved plastic are available for such copy as "No Admittance," "Information," etc., and as poster date strips; and for the box-office there are admission price signs available with or without show time clocks of the same material.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Associated Ticket Register Co., 346 N. 44th Street, New York City.
L. Bahn Company, 123 West Canton Street, Boston 18, Mass.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
KLIEGL BROTHERS, 521 W. 50th Street, New York City.
Lamolite Products, 124 West 21st Street, New York 11, N. Y.
McFadden Lighting Company, Inc., 2308 South Seventh Boulevard, St. Louis, Mo.
POBLOCKI & SONS COMPANY, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.
Polyplastic Forms, Inc., 255 Conover Street, Brooklyn, N. Y.
Vio-Glo Plastics Corporation, 249 West 34th Street, New York City. (black-light signs).

SOUNDHEADS

HOWEVER MUCH soundheads may be of comparable design in principle, different models may accomplish their purpose by substantially different methods. This is true even within the lines of some manufacturers, particularly those who include a simplified type, possibly eliminating certain components of their most refined model, for installations of relatively moderate requirements.

Critical points of design in any case are the provisions for filtering out flutter, and for assuring constant accuracy of the optical system.

Not all, but most models are adapted to integration with various makes and types of projector mechanisms.

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 9.
CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York 19, N. Y. See page 65.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 2.

MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See this page.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 25.

ROBIN-WEBER DIVISION, WEBER MACHINE CORPORATION, 267 Rhode Island Avenue, East Orange, N. J.

S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York City.

WENZEL PROJECTOR CORPORATION, 2509-19 South State Street, Chicago 16, Ill. See page 6.

SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with some of his own fabrication and the rest (notably speakers) the products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating

capacities, and also for large outdoor installations such as in drive-in theatres. (See *Amplifiers and Amplifying Tubes; Soundheads, Speakers and Horns*.)

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 9.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 65.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 2.

MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See this page.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 25.

WESTREX CORPORATION, 111 Eighth Avenue, New York City. See page 64.

SPEAKERS AND HORNS

SPEAKER EQUIPMENT usually recommended for the picture sound system of indoor theatres is a horn system consisting in a low-frequency speaker housed in a suitable horn baffle, and a high-frequency speaker attached to a multicellular horn. Speaker systems are available in many models for the various seating capacities of theatres. (Also see *Drive-In Theatre Equipment and Supplies*.)

In large theatres these speaker systems may incorporate as many as six low-frequency, and four high-frequency units. An integral part of such a system is a dividing network which may, or may not, incorporate means for high-frequency attenuation.

Speaker equipment should be responsive to the full range of frequencies represented by the sound track. Minimum response requirements for speaker systems have been established by the Academy of Motion Picture Arts and Sciences.

The use of the multicellular horn provides uniform distribution over a given area, both horizontally and vertically, preventing "dead spots" in the auditorium. Common practice today, even for large theatres, calls for one multicellular horn for high-frequency distribution.

Introduction of permanent magnets for field excitation makes possible elimination of power units and much of the backstage wiring formerly required.

Loudspeaker equipment is commonly included in complete 16mm. sound projector equipment. When the equipment is portable, the speaker is usually housed in a carrying case (permanent



STANLEY KOZANOWSKI—President of the Rivoli Theatre, Buffalo, N. Y.—says:

"RCA Service is a profitable investment—from which we have received box-office dividends for 18 years."

To get the benefits of RCA Service—write: **RCA SERVICE COMPANY, INC.**, Radio Corporation of America, Camden, N. J.

16mm. installations for theatrical performances may, of course, use theatre type horn systems).
 Altec-Lansing Corporation, 1161 North Vine Street, Hollywood, Calif.
THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr.
 General Electric Company, Electronics Dept., Syracuse, N. Y.
INTERNATIONAL PROJECTOR CORPORATION, 55 La France Avenue, Bloomfield, N. J.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.
 Western Electric Company, 195 Broadway, New York City.

SPLICERS AND FILM CEMENT

DEVICES for splicing film are available in various models, including those which supply heat for creating a weld in the shortest possible time; however, splicers used in theatre projection rooms are usually of the *pressure* type, depending on mechanical force to effect a firm splice.

Pressure types can be had in either perforated or non-perforated models, and these for 1/10- and 5/32-inch splice. There are 16mm splicers which also splice 35mm film.

Film cement generally recommended for theatre use is of the weld, rather than the adhesive, type, and is classified as *all-purpose*. It is adapted to the splicing of acetate (safety) as well as nitrate film. With acetate, however, the splice should be kept under pressure in the splicer for at least 15 minutes, and it should not be pulled until at least 5 minutes afterward.

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.
GRISWOLD MACHINE WORKS, Port Jefferson, N. Y. See below.
 Neumade Products Corporation, 330 W. 42nd Street, New York City.
 Prestoseal Manufacturing Corporation, 38-01 Queens Blvd., Long Island City, N. Y.

SPOTLIGHTS—See *Lights, Spot and Flood*.

STAGE DRAPES AND CURTAINS—See *Fabrics for Walls, Curtains and Stage Drapes*.

STAGE LIGHTING EQUIPMENT

EQUIPMENT for lighting the stage in its use for live-talent performances basically requires such permanent installations as footlights, borderlights and strip-lights. What is additionally required depends on the kind of stage productions to be offered; these may need a variety of portable flood and spotlights equipped for color effects.

Most productions, even of home talent, advise the availability of at least one small spotlight for projection room installation or comparable location.

According to these factors of scale, control equipment may be of the simpler dimmer types indicated in the BUYER'S INDEX under *Dimmers*, or elaborate preset interlocking switchboards of resistance, autotransformer or electronic type.

Companies listed below manufacture complete lines of stage lighting equipment (except possibly actual switchboard units); others limited to certain items, are so indicated.

Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
 Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
 Gold E Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill. (spot and floodlights).
KLIEGL BROTHERS, 321 W. 50th Street, New York City. See page 46.
STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (spot and floodlights).
 Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, key-

stones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains and contour curtains. (Also see *Curtains and Stage Drapes, and Curtain Controls*.)

AUTOMATIC DEVICES COMPANY, 116 North 8th Street, Allentown, Pa. (curtain controls).
 J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
VALLEN, INC., 225 Bluff Street, Okron, Ohio (curtain controls).

STEREOPTICONS

LIGHT PROJECTORS for advertising copy, pictorial and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties. Light sources are typically filament lamps with reflectors, but carbon arc models are available. The simpler models, some with color wheels, can be obtained at moderate prices.

Slides for the projection of song lyrics, advertising and effects are available made up on glass, and in a flexible material on which a message can be typewritten at the theatre.

American Optical Corporation, Buffalo, N. Y.
BAUSCH & LOMP OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.
 Charles Beseler Company, 131 East 23rd Street, New York City.
 Best Devices Company, 1900 Euclid Avenue, Cleveland, Ohio.
 Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
 Gale Dorothea Mechanisms, 37-61 85th Street, Jackson Heights, N. Y.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill.

SLIDES

National Studios, 145 West 45th St., New York 19, N. Y.

TAKEUPS—See *Projectors and Accessories*.

TELEVISION SETS FOR FOYERS AND LOUNGES

TECHNICALLY, television equipment for theatres includes apparatus of *instantaneous* (direct projection of the televised image) and of *intermediate* type (photographing of the televised image on film for almost immediate motion picture projection). Instantaneous equipment, with the receiver-projector mounted not more than 65 feet from the screen (possibly at the front of a bal-

cony, or suspended from the auditorium ceiling), can reproduce an image up to 15x20 feet.

Commercial considerations, however, affecting this class of television equipment at the present stage of the art, make it of less practical significance for the present than apparatus for foyer and lounge installation, to pick up general broadcasts for incidental entertainment.

While conventional home type television sets in the larger sizes are sometimes used for this purpose, there is equipment specifically designed for such requirements. Two models incorporate the screen and speaker in the set, one with an image 36 x 48 inches, the other with an image 27 x 36 inches. Another is essentially comparable to auditorium equipment, with a receiver-projector on a stand or suspended from the ceiling to beam the image to a screen, and with a speaker placed near the screen. Such equipment can reproduce an image up to 6 x 8 ft.

HERTNER ELECTRIC DIVISION, National-Simplex-Bludworth, 92 Gold Street, New York 7, N. Y.
RADIO CORPORATION OF AMERICA, Camden, N. J.
 Trad Television Corporation, 337 Fourth Avenue, New York 16, N. Y.

TICKET BOXES AND ADMISSION CONTROL SYSTEMS

TICKET collection equipment ranges from simple receptacles for the tickets or stubs, and similar boxes with knives for chopping the tickets to prevent further use, to collection and filing mechanisms designed to effect a record of ticket sequence to prevent collusion.

Simplex boxes are typically of steel construction on an iron base of weight to resist tipping, finished attractively, usually in color, with a bowled hinged top of aluminum or comparable metal.

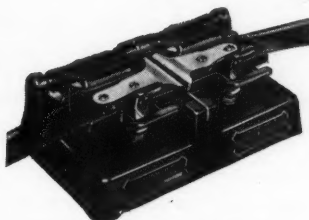
Chopper boxes are of similar construction and design, plus knives actuated manually by an outer wheel.

Collection and filing systems consist in a receptacle of regular ticket box dimensions and comparably attractive in external finish, with means of cutting the ticket in two and filing the stub. One system files the stubs so that they are removable in the sequence of collection on a string. Another files the stubs in a transparent container wherein the tickets, which have been imprinted for the purpose, form a criss-cross pattern, alteration of which indicates a break in the sequence of collection. The latter

FIRST CHOICE WITH PROJECTIONISTS AROUND THE WORLD



There's a **GRISWOLD Model** for every size and type of movie film in use today.



GRISWOLD MODEL R-2
 Your best buy for 35 mm. films.

The solid, all-metal, precision-built **GRISWOLD** Splicers have been favorites with projectionists for over 35 years—because they make it easy to do a perfect splicing job in a matter of seconds—and because they never give trouble. For details and prices write our National Distributor—

NEUMADE PRODUCTS, 330 W. 42nd St., New York 18, N. Y.

NOTE—When you buy a new **GRISWOLD**, send the old one direct to our Port Jefferson factory. At a small charge we'll return it good as new.

GRISWOLD MACHINE WORKS

DEPT. B, 410 MAIN ST., PORT JEFFERSON, NEW YORK
 Patentee, original and sole manufacturer of genuine **GRISWOLD** Splicers

system is automatic; the other is available for either manual or automatic operation.

GENERAL REGISTER CORPORATION, 36-20 33rd Street, Long Island City, N. Y. (admission control systems). See page 73.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill.
Theatre Control Corporation, 319 Orleans Street, Detroit 7, Mich. (Admission control).

TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and business-like methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

GENERAL REGISTER CORPORATION, 36-20 33rd Street, Long Island City, N. Y. See page 73.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill.
National Cash Register Corporation, Dayton, Ohio.
Ticket Register Industries, 218 South Wabash Avenue, Chicago, Ill.
WENZEL PROJECTOR CORPORATION, 2055-19 South State Street, Chicago 16, Ill. (manual type).

TOILET ROOM ACCESSORIES—See Hand Driers, Soap Dispensers.

UNIFORMS

WHILE LEADING uniform manufacturers can readily meet special

design specifications, their catalog models provide a variety of styles that have proved effective in distinguishing the functions of ushers, doormen, porters and other attendants.

These can be had in such materials as regular weight worsted, tropical worsted, serge and gabardine, with caps to match. Some lines also include such accessories as gloves, hoods and capes, shoulder knots, etc.

Usher uniforms are available in women's styles, while cashier jackets are obtainable with or without matching skirts.

For concession stands of drive-in theatres, and comparable refreshment services, women's uniforms of waitress style are available in nylon, poplin and other materials of comparable durability, washability and lightness of weight, and in a variety of colors.

Collars for ushers are obtainable in reversible type so that when one side gets dirty the collar may be turned with other side out, thus doubling the time that a single collar may be used before laundering.

Angelica Jacket Company, 1471 Olive Street, St. Louis, Mo.
S. Appel & Company, 840 Broadway, New York City.
Brooks Uniform Company, 75 West 45th Street, New York City.
Delta Uniform Division, Highway Outfitting Company, 3 East 28th Street, New York 16, N. Y.
MAIER-LAVATY COMPANY, 2141 Lincoln Avenue, Chicago, Ill. See page 73.
MARCUS RUBEN, Inc., 625 South State Street, Chicago, Ill. See this page.
Plastic Enterprises, Inc., 71 Borden Street, Boston 28, Mass. (dickies).
Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass. (dickies only).
Russell Uniform Company, 192 Lexington Avenue, New York.

UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) *woven fabrics*, and (2) *coated fabrics*.

Woven fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, wool flat fabrics (certain high grades), corduroy and plastic-filament.

Fabrics are now being woven of plastic fibres, in a variety of patterns and colors. They are washable and fire-resistant.

There are two general classes of coated fabrics, that having a pyroxylin-base, and that with a vinyl-plastic base. Each is available in different grades and in various leather-grains as well as smooth finish.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc.

The coated fabrics are suited to foyer and lounge furniture. Here, however, and particularly in women's lounges, soft fabrics are often preferred for their suggestion of luxurious comfort, and also for the colorful patterns available. Because of their patterns as well as washability, woven plastic fabrics are also indicated for lounge and foyer furniture.

Athol Manufacturing Company, Athol, Mass.
Bolta Product Sales, Inc., Lawrence, Mass.
CHICOPEE MANUFACTURING CORPORATION, 47 Worth Street, New York City (plastic fabric). See page 19.
Columbus Coated Fabrics Corporation, Columbus, Ohio.
Cotan Corporation, 331-359 Oliver St., Newark, N. J.
E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn.
Firestone Industrial Products Co., Velon Div., Akron, Ohio.
Goodall Fabrics, Inc., 525 Madison Avenue, New York City.
A. D. Julliard & Company, Inc., 40 West 40th Street, New York City.
Masland Duralather Company, Amber Street at Wil-lard, Philadelphia, Pa.
The Pantasote Corporation of N. J., 444 Madison Avenue, New York City.
The Textileather Corporation, 607 Madison Avenue, Toledo, Ohio.
United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind.
Zapon-Keratol Division of Atlas Powder Company, Stamford, Conn.

VACUUM CLEANERS—See *Cleaning Mechanisms*.

VOLTAGE REGULATORS

WHILE **ELECTRIC** power companies are supposed to maintain their lines at approximately established voltage, they cannot be depended on to do so in some communities. This is true of some industrial areas, but the condition is most often found in small cities and villages.

Voltage regulators of inexpensive type, but fully automatic, are available for the control of such line fluctuations. For stabilizing current to all of the sound system except the motors (and the motors do not ordinarily need to be included), capacities of from 500 to 1,000 watts cover theatre requirements.

Allis-Chalmers Manufacturing Company, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.
Sola Electric Company, 2525 Clybourn Avenue, Chicago, Ill.
Superior Electric Company, Bristol, Conn.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

WALL PAPERS AND OTHER FLEXIBLE WALL MATERIALS

WALLPAPER of far more serviceable type than ordinary domestic papers are available in a large variety of patterns that include both large- and small-scale designs and color schemes that make wall paper entirely practicable for theatre foyers and lounges generally, and for some sizes and styles of auditoriums. Wall paper is particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way. These papers also have shown considerable resistance to fire.

Besides papers of printed patterns, there are those with embossed patterns in rib and weave effects. Varnished over with clear plastic paint, they provide a durable surface that gives a wall a decorative texture.

For such wall coverings as damask, Fiberglass and woven plastic, see *Fabrics*.

Other flexible coverings for theatre walls that are comparably applied are linoleum, asphalt-base and plastic sheets, and coated fabrics. The coated fabrics are available in a variety of wall paper-like patterns, and also in leather-like types. The leather-like coated fabrics, which come in many different colors, give an especially luxurious effect when tufted with ornament-headed nails. Linoleum and asphalt-base coverings are particularly applicable to standee, stadium and cross-aisle rails where utilitarian rather than decorative values are emphasized. Plastic sheets are available in solid colors and wood grains.

Armstrong Cork Company, Lancaster, Pa. (linoleum).
Frederick Blank & Company, Inc., 230 Park Avenue, New York City (wall paper).
Congoleum-Nairn, Inc., Kearny, N. J. (linoleum).
Goodyear Tire & Rubber Company, 1144 East Market Street, Akron, Ohio (simulated leather).
Goodall Fabrics, Inc., 525 Madison Avenue, New York City (simulated leather).
A. H. Jacobs Wallpaper Company, 509 Madison Avenue, New York City.
Katzenback & Warren, 49 East 53rd Street, New York City (wall paper).
Masland Duralather Company, Amber Street at Wil-lard, Philadelphia, Pa. (simulated leather).
The Pantasote Corp. of New Jersey, 444 Madison Avenue, New York City (simulated leather).
Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (simulated leather).
United Wallpaper, Inc., Varlar Division, Merchandise Mart, Chicago 54, Ill. (wall paper).
United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (simulated leather).
Wall Trends, Inc., 390 Rockaway Avenue, Brooklyn 12, N. Y. (wallpaper and wall canvas).



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MEN and WOMEN

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Creators of
Distinctive
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will follow.

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Harold J. D'Ancona, Pres.
Dept. S, 625 S. State St., Chicago 5, Ill.

About Product for the Theatre

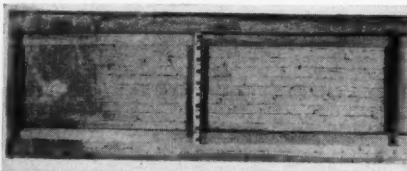
NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

Low-Cost Attraction Panels for Drive-Ins

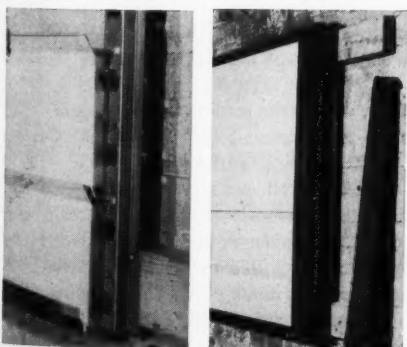
FRONT-LIGHTED changeable letter attraction advertising equipment especially designed for drive-ins of limited budget, and for supplementary display, has been marketed by Wagner Sign Service, Inc., Chicago. It is a steel panel assembly adapted to use of regular Wagner metallic and plastic letters.

The unit consists in a series of porcelain-enamelled stamped steel parts which supplies both the background and letter-mounting strips, and includes a decorative porcelain-enamelled border. Being designed for Wagner aluminum or plastic colored letters, which mount by the slotted method directly on the flanges in the background, the panel is without extra rods which might have a weakening effect. The unit has openings for adequate drainage.

This panel is entirely machine-produced on production-line principles, which has resulted, it is pointed out, in a reduction of



The steel uprights of the panel are secured by screws or bolts (above) with the lips pointing downward (also see detail view at left below). If the attaching surface is irregular the uprights can be shimmed. Uprights are spaced 60 inches on centers except for the two-end sections (latter 59 3/4 inches). Left and right side uprights are drilled to accommodate the end border sections. End borders are attached after all background panels are placed in position. Holes in uprights and panels accommodate sheet metal screws for fastening each section of end border (below, right).



BETTER THEATRES SECTION



The steel background sections of the letter frame are hung on the uprights beginning with the bottom panel, which is also the bottom border. Flanged edges slide into slots of the uprights. Additional panels are added upward according to the height desired, and the top panel provides the top border.

the cost of such equipment. It is estimated that the cost is about a fourth what it would be were the equipment to be produced locally.

The panels are available in any length in multiples of 5 feet, and to any height in copy line multiples of 7 inches. They are designed for the assembly to be shipped knocked down for easy handling in transit, and for easy erection on the job. The manufacturer states that the displays can be quickly installed on any flat surface without use of special tools; or the assembly may be mounted as a free-standing sign on posts.

Literature on this equipment is available on request from the manufacturer (218 S. Hoyne Avenue, Chicago 12, Ill.).

Television Receiver with 3x4- or 6x8-Foot Image

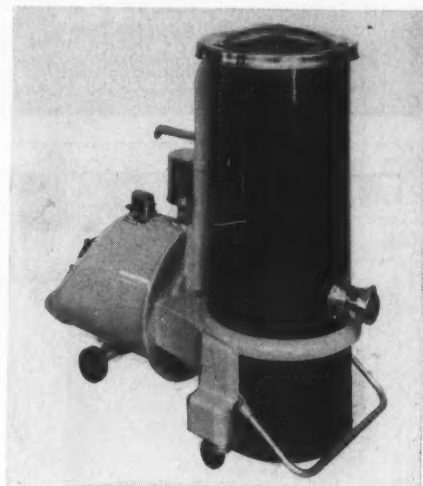
TELEVISION reproducers of theatre foyer and lounge type, with screen sizes of 3x4 or 6x8 feet, have been marketed by the Century Projector Corporation, New York, with distribution through the company's authorized dealers. The equipment, the Reeves Videon Projection Television, is available for creation of the image from front or rear.

The only cabinet is that containing master controls, and the reproducer is designed for remote control up to 100 feet from the screen if that is desired.

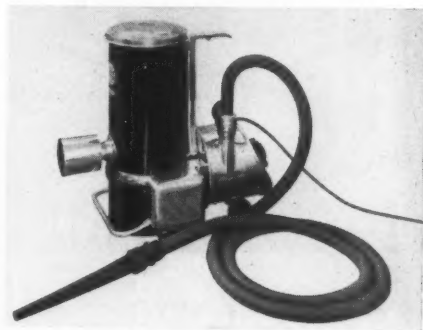
Heavy-Duty Portable Cleaners in 3 Capacities

THREE MODELS of heavy-duty vacuum cleaner equipment adapted to theatre requirements form the subject of a brochure issued by the Spencer Turbine Company, Hartford, Conn., manufacturers of industrial vacuum cleaning equipment including central station plants. The three portable models are of 1-h.p., 3/4-h.p., 1/2-h.p. respectively.

All have multi-stage, low-speed vacuum producers with motors rated for continuous service; blowing and spraying as well as vacuum attachments; and additional at-



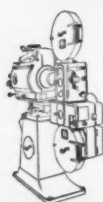
Two Multi-Vac models—Senior 3/4-h.p. (above) and the Junior 1/2-h.p.



tachments for large areas, wet pickup or dry mop cleaning. In all cases the dirt is removed by simply shaking out the bag into the machine itself, then unlocking a

FOR THEATRES OUTSIDE U. S. A. AND CANADA ...

Complete line of equipment and accessories



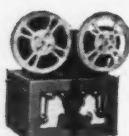
Westrex subsidiaries throughout the world offer a complete line of equipment, accessories and supplies for every size theatre. Everything from the largest sound systems to carbons, from revolving stages to ticket choppers, is available through Westrex.

Westrex sound systems head the line of theatre equipment manufactured by internationally known companies and distributed by Westrex through its widespread distribution organization.



... FOR STUDIOS EVERYWHERE

Westrex Magnetic Recording



WESTREX PORTABLE MAGNETIC RECORDER

The latest Westrex development, magnetic recording on film, offers immediate playback, no film processing, re-usable magnetic film, and better signal-to-noise ratio than photographic recording.

The advantages of magnetic recording are available in a complete portable magnetic recording system, and all post-war Western Electric film recording, re-recording, and reproducing equipments may be converted for both photographic and magnetic operation.



RA 1231 RECORDER WITH AUTOMATIC RECORDER CONTROL

Research, Sales and Service for the Motion Picture Industry

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111 EIGHTH AVENUE, NEW YORK 11, N. Y.

HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.

The Best Drive-ins Are Featuring

popsit plus!

the ONE popping oil that
DOES EVERYTHING!

It pops America's Best-Selling Popcorn! . . . adds butter-like flavor, color and aroma that makes people ask for more.

IT'S AMERICA'S MOST USEFUL FRYING OIL FOR DRIVE-INS!

popsit plus!

Made by C. F. SIMONIN'S SONS, INC. Phila. 34, Pa.

POPPING OIL SPECIALISTS TO THE NATION

...pops
corn, fries burgers,
hot dogs, french fries
... is always liquid ...
comes in easy-to-use
gallon can . . . no
waste.

receiver can by means of a foot bar, and rolling the machine away from it.

The 1-h.p. model has a rear caster and two front rubber-tired wheels. Weighing 188 pounds, it has dirt pan capacity of 1380 cubic inches. Water lift suction rating is 50 inches at the machine, 37 inches at end of 25-foot hose with 5/8-inch orifice.

The 3/4-h.p. cleaner weighs 58 pounds and is mounted on three 3-inch wheels. Dirt pan capacity is 900 cubic inches. Water lift rating is 47 inches at the machine, 36.5 inches at end of 25-foot 5/8-inch hose.

The 1/2-inch model weighs 40 pounds and has a dirt pan capacity of 275 cubic inches. The water lift rating is 43 inches at machine, 29 1/2 inches at end of 12 1/2-foot 5/8-inch hose.

Prefabricated Rustic Structures for Drive-Ins

RUSTIC drive-in structures, including a concession building, toll booths and screen tower, have been announced by the Ballantyne Company, Omaha, Neb., as components offered in its drive-in "package" plan, under which drive and ramp construction as well as equipment is available.

Prefabricated in sections by the Fence Company of America, Escanaba, Mich., the structures are made of white cedar, which is treated so that painting is not necessary. The timber is finished to carry out the rus-



Sketch indicating general scheme of Ballantyne rustic drive-in with structures and fencing of cedar.

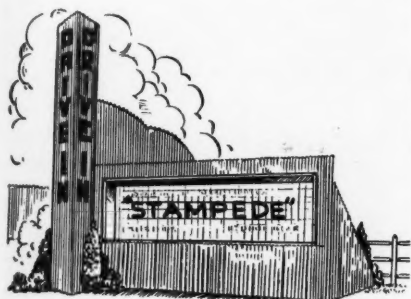
tic design of the structures, which are fashioned for shipment in sections that can be easily assembled on the job.

It is pointed out that any or all of the structures are also available outside the company's package plan. Detailed blueprints are provided for each structure. The units consist in a screen tower, wings for the tower if desired, marquee with supporting tower, toll booth, concession building,

fencing, moonlight tower, speaker posts and entrance-exit signs.

The screen tower, which is shipped in 7x7-foot sections, is 55 feet high and 50 feet wide. It is designed to allow a large theatre name sign on the back. Wings are available for the sides, if desired, and they may be either of single- or double-faced type.

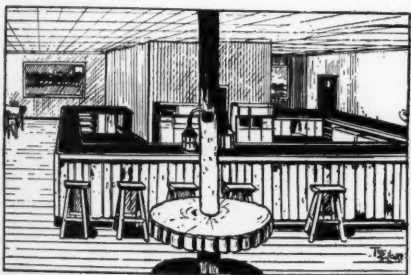
The marquee unit is 24 feet long and 20 feet high with a 4-foot tower on one end rising to 30 feet high; and it mounts a



Sign structure with attraction board space.



Toll booth with overhanging roof.



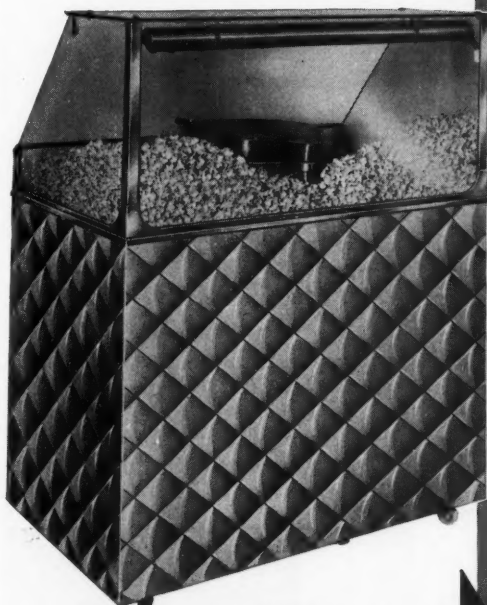
One of the two concession arrangements.

5x18-foot shadow box for attachment of an attraction panel.

The toll booth is 6 feet square and has an overhanging protective roof. Fabricated of split cedar, it gives a log cabin effect externally, while interior finish is knotty pine.

The concession building may be built with a breezeway separating it from the projection building, or to house both a refreshment room and the projection booth. Construction and finish is similar to those of the toll booth.

Fencing is available in six different types to suit different tastes and the needs of the various areas of the drive-in. All of it is of



SEE THIS SHOWMAN MODEL NOW AT

PROFITS POP!

WITH NATIONAL'S NEW

Popcorn Fountain

New type Popping Plate
POPS MORE CORN!

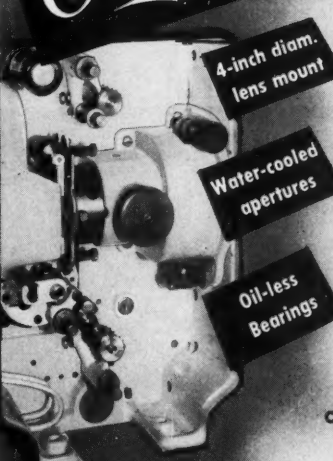
Stainless Steel — Counter Style
SELLS MORE PEOPLE!

National's Popcorn Fountain
MAKES MORE PROFIT!

**NATIONAL
THEATRE
SUPPLY**

"EVERYTHING FOR THE THEATRE"

ONLY Century PROJECTORS HAVE EVERYTHING



CENTURY'S high-efficiency projector with the NEW 4-inch diam. lens provides pictures of increased brightness and appeal—for even the largest drive-in screens.

CENTURY'S water-cooled aperture gives as much light with a 90 ampere arc as other projectors using a 180 ampere arc and heat filters!—Reduce power cost—Get sharper pictures—Save film.

CENTURY'S sealed, oil-less bearings and glass-hard gears reduce maintenance costs. No oil sprays or baths to mess up film or projection room.

You can SEE and HEAR the difference!

CENTURY PROJECTION AND SOUND SYSTEMS
See your dealer or write for information

CENTURY PROJECTOR CORPORATION *Century*
New York, N. Y.

OUTDOOR REFRESHMENT CONCESSIONAIRES FROM COAST TO COAST OVER 1/4 CENTURY

NOW SPECIALIZING IN REFRESHMENT SERVICE FOR DRIVE-IN THEATRES

SPORTSERVICE Corp. JACOBS BROS.
703 MAIN ST. • BUFFALO, N. Y. • WA. 2506

SINCE 1919

SUPER-LITE LENSES ARE SUPERLATIVE

... for image quality, color corrections and light transmission
SEND FOR CATALOG A-50

PROJECTION OPTICS CO., INC.
334 LYELL AVE. • ROCHESTER, N. Y.



D. TURTURRO—Owner of the Elms Theatre, Millbury, Massachusetts—declares:

"My 15 years under RCA Service have proved the worth of this service many times over. It is invaluable."

To get the benefits of RCA Service—write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, N. J.

Movies that are as Smooth as Velvet with GARVER Rectifiers



Single phase is the logical, most economically installed power source for your Drive-In Theatre. Install Garver S.P.-80 Rectifiers. Proved unquestionably, with over two years' service, in hundreds of Drive-Ins. Smoothness unexcelled by any type of equipment. Thoroughly dependable and economical to operate. One of the following types will admirably meet your requirements: SP-60, 3P-60, SP-80, 3P-80.

Garver Electric Co., Union City, Indiana
Dependable Rectifiers since 1915

SUPER- LaVezzi SERVICE PRECISION MADE PROJECTOR PARTS

Once you've used them, you'll agree that the built-in precision and trouble free performance of La Vezzi parts do much to hasten repair jobs and help you to the better projection that delights patrons. Specify La Vezzi SUPER-SERVICE Parts for all your replacements! Your Theatre Supply Dealer has them.

LA VEZZI MACHINE WORKS
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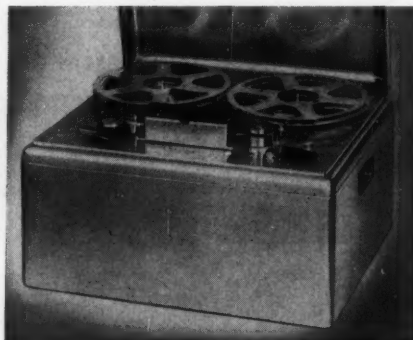


rustic design. The enclosure fencing is of 7-foot stockade type. Where interference from outside lights is not a factor, stockade fencing can be had with pickets spaced 3 inches. Other fencing includes a three-rail, low picket and single-rail bumper style. Fencing like the structures is in prefabricated sections.

The moonlight tower, which stands 65 feet high, is fabricated of laminated timbers, which are covered with white cedar saplings. The ramp markers, speaker and entrance-exit sign posts are likewise made of white cedar in rustic treatment.

Tape Reproducer

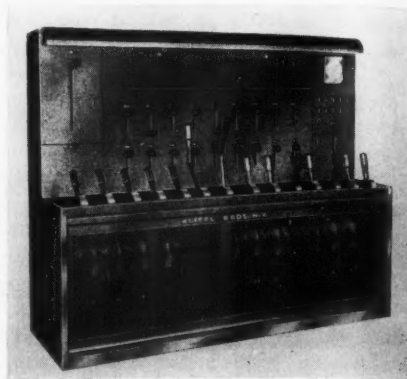
AN AUTOMATIC machine for reproducing magnetic tape recordings for such use as the playing of lounge and lobby music in theatres, has been developed by the Ampex Electric Corporation, San Carlos, Calif. According to the announcement, the machine will play for two hours



without repeating any material, a dual-track tape being employed. A preset switch stops the machine at the end of two hours, or the machine can be set for continuous operation.

Compact, Self-Contained Light Control Board

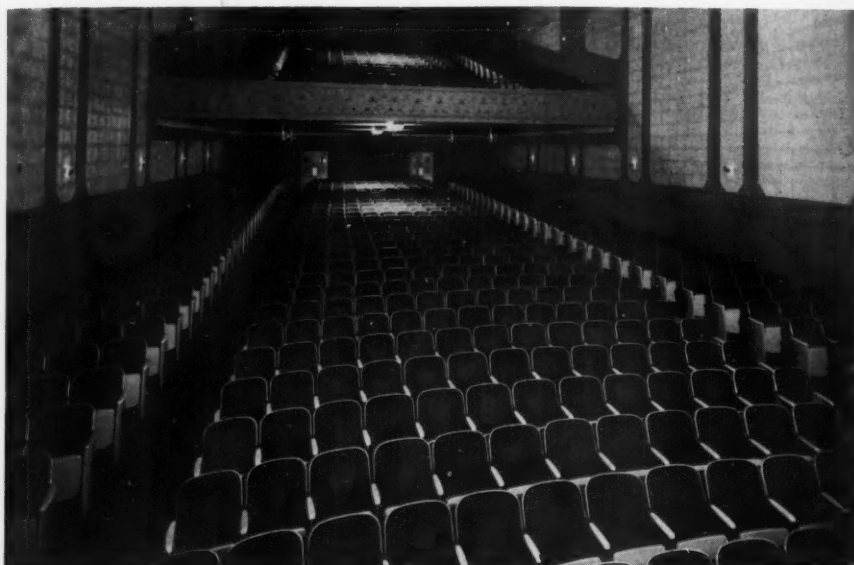
A COMPACT switchboard board equipped for complete control in one unit has been developed by Kliegl Brothers, New York, to meet the requirements of either theatres or television studios. It is self-contained for permanent or temporary



application, and is adapted also to use as an auxiliary switchboard.

The new "Klieglboard" is completely assembled with control switches, bank of dimmers, and associated control devices. It is available with autostat dimmers, and the dimmer bank is equipped with individual and master control handles.

Each circuit is independently controlled and is protected with main, dimmer and branch circuit fuses so as to prevent overloading. Switches may be of either knife-blade or automatic circuit-breaker type. The equipment is provided with terminal strip for circuit connections, or with pin-plug connector outlets in the case of changeability in circuit arrangements.



Recent installation by the Ideal Seating Company, Grand Rapids, Mich., of 883 of its "Chief" model auditorium chairs in the Avon theatre, South Bend, Ind., with nine chairs across the rear center back (compared with thirteen forward) to adjust for aisle doors.

Control of Electronic Tube Company Acquired

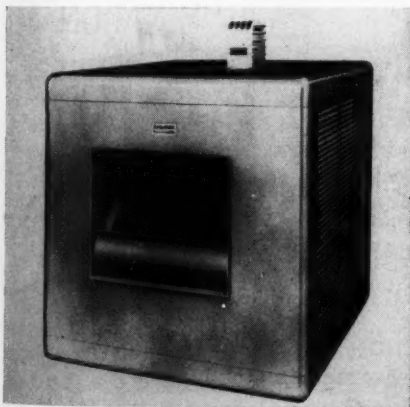
CONTROL OF the Continental Electric Company, Geneva, Ill., leading manufacturers of electronic tubes, has been acquired by the Geneva Electronic & Television Corporation, and H. A. McIlvaine, engineer and pioneer in the development of electronic tubes, has been named president.

Expansion of the company's facilities for the manufacture of rectifier, photocell and other electronic tubes has been announced by Mr. McIlvaine. He also stated that facilities will be established for the manufacture of television picture tubes of all sizes, and of 8-foot cold cathode fluorescent lamps, bacteriological lamps and other light sources. The instrument division will continue to make vacuum gauges, blueprint machines and other equipment, while a number of new products will be announced later.

The company's "Cetron" line of rectifier and photocells, which is widely used in both the theatrical and 16mm motion picture fields, will be given the benefit of greater production facilities, said Mr. McIlvaine, in accordance with increased demand. Continental Electric was founded by Mr. McIlvaine twenty years ago.

New Evaporative Cooler With Humidity Control

A NEW TYPE of evaporative cooling equipment, having means of adjusting the evaporation rate automatically, has been developed by the United States Air-Conditioning Corporation, Minneapolis. The equipment has been marketed under the trade name of "De-Hu-Matic"



air cooler, according to the announcement by L. P. Hanson, vice-president in charge of sales.

The "De-Hu-Matic" is designed with the cooling surface divided into five zones, which are automatically wetted, one by one, as dry bulb temperatures increase. The water flow to the mats is controlled by a

BETTER THEATRES SECTION

DA-LITE *Originator of the Perforated Sound Screen*

NOW BRINGS YOU

the Most Amazing Screen Ever Designed!



A Da-Lite V-1 Screen for even the largest theatre can be carried by one man.

The NEW DA-LITE V-1

FOLDING SCREEN

It's the ONLY screen with all these advanced features.

● LIGHT AND COMPACT

The V-1 can be carried under your arm, can be shipped Parcel Post!

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by just two men!

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with finger-tip pull in a fraction of the usual time!

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by your janitor!

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Guaranteed to pass the most rigid tests—will not hold a flame!

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WASHABLE! Maintenance costs are slashed because anyone can wash the new Da-Lite V-1, using only a sponge and any commercial detergent.



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Since 1909 Makers of Fine Theatre Screens **DA-LITE**

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Handsome, convenient, non-tipping. Heavy gauge steel. Large sand storage capacity in leak proof diamond etched and polished chrome column. Polished top of triple plated chrome steel. Colors: Ebony Black, Mandarin Red trim at top and bottom. * Write for bulletin No. 501.

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DENVER COLO.

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\$6.00 anywhere in the United States

port valve, which in turn is actuated by a bellows responsive only to the dry bulb reading.

Another bellows is responsive only to the wet bulb, or Relative Humidity, reading, and it actuates a valve which shuts off the water supply as the humidity rises above comfort level. Thus, it is pointed out, water evaporation is controlled so as to prevent introduction of excessive moisture into the cooled air.

The air handling capacity provides for a complete change in one or two minutes, and the equipment provides for thorough filtering of the air.

Six New Types Added To Line of Screens

TO THE regular line of theatre screens—the “Snowwhite” and “Snowwhite Vinyl Plastic”—the RCA Theatre Equipment Section has added six new screens, four of them for theatres, two for civic and school auditoriums and similar applications. The objective has been to have the line provide a type for every purpose, states J. F. O'Brien, theatre equipment sales manager. The new screens are described as follows:

“Seamless Silver”: Designed for narrow theatres and those still employing low-intensity lamps. Entirely of vinyl plastic construction, it has an aluminum-pig-

mented surface. It is available either with or without perforations.

“Reflectoramic”: Fabricated with a highly diffusive white nylon surface, it is specified for theatres using high-intensity lamps and having front rows close to the screen, and for screening rooms with similar conditions. The woven surface material, which is backed by a treated fabric, is pigmented with titanium dioxide. This screen is unperforated and is made to required dimensions on order.

“Seamless White”: Developed for theatres requiring a seamless screen, this is a highly diffusive type for high intensity lamps. The surface is pigmented with titanium oxide and is supported by a vinyl plastic backing. It is described as flame-proof, practically rupture-proof, resilient enough to cover rapidly from depressing blows, and washable with soap and water.

Beaded Type: This has been added to the line as a screen for theatres using low-intensity lamps, and also for theatre television.

The two non-theatrical types include roller screens of either vinyl plastic or beaded surface, available either with or without perforations; and a screen for permanent installation in an auditorium with ball-bearing, worm-gear roll mechanism operated by ropes and pulleys. It can be mounted on a wall, or suspended from a ceiling.

NEW LITERATURE

Motion Picture Screens: Data sheets on its new V-1 screen, and the established V-3 and V-4 screens, have been issued by the Da-Lite Screen Company, Inc., Chicago, Ill. (2719 N. Pulaski Road). The new V-1 is of light weight for easy installation, and can be folded into a small package.

Rustic Drive-In Structures: A six-page folder on prefabricated buildings, screen tower, fencing, etc., fabricated in rustic style of white cedar, has been published by The Ballantyne Company, Omaha, Neb. (1707 Davenport Street). The folder illustrates the types of structures and details specifications with plan and structural drawings. (See page 64, this issue.)

Stage Lighting Equipment: Equipment for the lighting of many kinds of stage productions, fashion shows, exhibits, etc., is described in a new catalog (No. 54) published by Kliegel Brothers, New York (321 W. 50th Street). The text includes technical data for the application of such equipment, and is fully illustrated.

SCREEN PAINTING SERVICE

A new screen resurfacing service for circuits has been installed by the National Theatre Screen Refinishing Company, 129 Zenner Street, Buffalo 11, N. Y. The company now contracts to keep the screens of a circuit in condition at a yearly fee.

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The Needle's Eye

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& METHODS FOR THEATRE OWNERS, MANAGERS and PROJECTIONISTS

"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —TERRY RAMSAYE

Projection, Like Sound Needs Testing: Here Are the Methods

By GIO GAGLIARDI

Assistant Chief Engineer of
Sound, Projection and Maintenance,
Warner Theatres, Newark Zone

THE INTRICATE electrical, mechanical and optical equipment of a sound and projection system in most motion picture theatres gets long and sustained use. It is only natural that in order to maintain this equipment in topnotch condition, it should be subjected to frequent and systematic inspection and test. It is also natural that proper tools and measuring devices should be

GIO GAGLIARDI

developed which will facilitate such testing and which will permit the inspector to locate faults and recommend remedies.

This seemingly logical procedure has been followed extensively in the field of theatre sound testing. Many tools have been developed for the sound engineer and measurements have been standardized so that good comparable and consistent results may be obtained. The SMPTE now has available standard multi-frequency test films with which the overall electrical frequency characteristic of a theatre sound system may be measured. Audio frequency oscillators and gain sets are available to determine the system amplification gain, and also to check the power handling capacity of the amplifiers.

The engineer now can check the mechanical operation of the sound reproducers by using a flutter bridge and he can localize the faults, if any, quickly and without embarrassing guess work. Distortion meters are being used for field work; and, to help in the line of electro acoustic improve-

ments, meters have been developed which will measure the reverberation time for different frequencies in an auditorium.

As a further help, sound and visual test reels are available so that actual listening tests may be made for a series of varied subjects and general overall judgment passed on the quality of the sound reproduction in the theatre. All these tools are of immeasurable aid to the engineer and to the exhibitor. Without them, the quality of sound in the motion picture theatre could not be kept at the high level which it has attained.

Now, then, can we say the same about projection. Let us review the history of projection test practice. Projection of pictures is much older than reproduction of sound. However, the procedure of periodical testing of projection equipment, both lamphouse and projector as a completely related unit, is extremely recent and, I venture to say, is practiced very little.

The necessity for repair or adjustment of projectors, replacement of reflectors, condensers and lenses has too often been left to haphazard judgment, to insistent demands by the projectionists, and to the reluctant concession of the management, without due consideration of the actual status or merits of the equipment. This resultant confusion has come about because of the lack of proper projection testing equipment; or, should we say, a lack of knowledge about existing test equipment.

TESTING SCREEN LIGHT

It must be admitted that such test equipment for checking projection and light is not as numerous as for sound, but such as it is, when properly used, it will suffice to detect and localize the trouble in any parts of the projector or lamphouse.

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A BETTER
PROJECTION JOB - MORE ECONOMICALLY

AMPS.	TYPE	GRADE-DESCRIPTION
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	NEG. 5 mm. x 9"	S45C C-CC
40-50	POS. 7 mm. x 12"	S44C SC-CC
	NEG. 6 mm. x 9"	S45C C-CC
50-63	POS. 8 mm. x 12"	S44C SC-CC
	NEG. 7 mm. x 9"	S45C C-CC
62-72	POS. 8 mm. x 12"	S44C-10 SC-CC
	NEG. 7 mm. x 9"	S45C C-CC
65-75	POS. 9 mm. x 14"	S44C SC-CC
	NEG. 8 mm. x 9"	S45C C-CC

THE ARC LENGTH 5mm. RECOMMENDED VOLTAGE FOR ABOVE TRIM 10-35 VOLTS

70-85	POS. 9 mm. x 20"	S52 SC-UNC
	NEG. 8 mm. x 15"	S57C CC
85-100	POS. 10 mm. x 20"	S52 UNC
	NEG. 9 mm. x 15"	S57 CC
95-115	POS. 11 mm. x 20"	S52 UNC
	NEG. 10 mm. x 15"	S57 CC
	NEG. 9.5 mm. x 9"	S57 CC

ARC GAP CONFORM TO MANUFACTURING DATA ABOVE RECOMMENDED 50-60 VOLTS

115-120	POS. 13.5 mm. x 22"	S52 UNC
	NEG. 7/16" x 9"	S57C CC
135-150	POS. 13.5 mm. x 22"	S52 UNC
	NEG. 7/16" x 9"	S57C CC
150-180	POS. 13.5 mm. x 22"	S81 UNC
	NEG. 1/2" x 9"	S55CN CMC

ARC GAP CONFORM TO MANUFACTURING DATA ABOVE RECOMMENDED 50-70 VOLTS

10-16	POS. 10 mm. x 8"	252 C-UNC
	NEG. 7 mm. x 8"	259 S-UNC
15-28	POS. 12 mm. x 8"	252 C-UNC
	NEG. 8 mm. x 8"	257 C-UNC
20-30	POS. 13 mm. x 8"	252 C-UNC
	NEG. 9 mm. x 8"	256 C-UNC

SC: Star Cored UNC: Uncoppered
CC: Copper Coated CMC: Copper Nickel Coated
C-CC: Cored-Copper Coated
S-UNC: Solid-Uncorr C-UNC: Cored-Uncorr

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first example. I can almost hear someone say, "So what? The arc current is at the right value, all the equipment is functioning properly, there does not seem to be any difference when changeovers are made, so what's all the fuss?" Well, the SMPTE Screen Brightness Committee made a series of spot checks quite lately which disclosed some rather startling information. Members of the committee visited many theatres and took light readings on the screen for all projectors.

It was found that approximately 50% of the theatres had illumination intensity and screen brightness at or below the minimum recommended value. About two-thirds of the projectors provided side to center illumination ratios as low as 50%! About 85% of all projection systems measured delivered less than 80% of all the available light to the screen. In fact, 30% of all the projectors measured delivered less than 60% of all the light available to the screen and only 20% of the systems were close to maximum efficiency.

These figures will serve to indicate the inefficient conditions as they exist in the field. Some, of course, are more serious than others; however, even with the best of equipment to start with, deterioration of the projector and lamphouse optical system is fairly rapid. Due to the intense furnace-like heat developed in the modern lamphouses, all equipment is subjected to heavy wear and tear, which may diminish the light output of the machine. Unintentional misadjustments often tend to give the same result. The only possible safeguard against loss of efficiency in this respect is the periodic measurement of the total light delivered to the screen.

The thing which is of paramount interest to the exhibitor and the projectionist is the total amount of light which comes from the lens of a projector while it is running and which falls upon the theatre screen. Every projection system, every combination of carbons, optics and lenses, has a theoretical maximum capacity for screen light production. If this value is nominally classified as the 100% capacity of the system, then it is not a very difficult job to determine in the field, at any time during and following the original installation, how close a system can come to 100%.

MEASURING ILLUMINATION

In order to measure the total light projected on a screen in lumens, it is necessary to determine the average light intensity in foot-candles over the whole screen. The average foot-candles multiplied by the area of the picture in square feet will give the total number of lumens delivered by the system to the screen. If this is done with the projector running, then this value will most closely approximate actual conditions.

The Screen Brightness Committee has

proposed the following procedure for obtaining the value of the light projected to the screen:

With the projector running, and no film in the projector, take five consecutive readings of foot-candles on the screen. [A good instrument to use for this purpose is a Weston Model 703 Screen Illumination Meter.] Reading *A* should be in the center of the picture; readings *B* and *C* should be at the right and left side of the picture midway from top to bottom and about 2 feet in from the extreme edge; readings *D* and *E* should be two diagonally opposite corners of the picture and about 2 feet in from the extreme edges. From these five readings a weighted average should be obtained as follows:

(1) Multiply reading *A* by two as ($2 \times A$); (2) add readings *B* and *C* ($B + C$); (3) take the average of *D* and *E* ($D + E$ divided by 2); (4) add the result of 1, 2 and 3, then divide the total by five.

The final answer of step 4 will give the average foot-candle reading for the whole area of the picture. This value multiplied by the area of the picture in square feet will give an answer in lumens, or total light, projected to the screen.

Having measured the light output of a projector system, what should come next? First we should compare our measured results with the theoretical 100% that could be obtained from this particular system.

Here is where a little judgment must be used. There is not enough data available to the field showing the possible light outputs for the great number of lamphouse and projection combinations which are actually in use in motion picture theatres. Different equipment manufacturers have various ratings for their own individual items of manufacture. The light output does not depend, however, on any one single part of a projection system. For any carbon trim, the light delivered to the screen will vary, depending upon the lamphouse optical system, the projector shutter transmission, and the projection lens speed.

The National Carbon Company has published tables correlating some of the above factors in order to give the field a means of making light reading comparisons. These tables, however, should be expanded to include a greater number of carbon trim ratings, and a greater number of optical combinations. Such greater and more detailed tabulations, I am certain, would be received with gratitude in the field and would greatly facilitate the work of testing existing projection systems and increasing their efficiency.

CHECKING FOR CAUSES

If it is found that the measured light readings are lower than the theoretical

values as published in the National Carbon handbook, then the following steps should be followed:

1. Carbon crater position should be checked with respect to the lamp optics and the film aperture gate.

2. Alignment of carbon and optical system should be examined.

3. Reflector or condenser optics should be carefully examined for defects and replaced if necessary.

4. Shutter blade extensions should be examined. Sometimes these are opened excessively to eliminate ghost effect.

5. Projection lenses should be examined for imperfections and if possible substitution made to localize trouble.

In most instances it will be found that by following a test procedure, such as described above, not only can the light delivering capacity of a system be maintained at its peak, but often it can actually be improved over the original value. This is especially true where substitution of newer items of equipment can be made, because the improvement that these can produce is so evident that they very often will sell themselves.

FOCUS AND STEADINESS

Another tool which has become available and which is of extreme usefulness is the *Visual Test Film*. This type film can now be obtained from the SMPTE and is called the 35mm Visual Test Film, Code Number V.T.F.-1.

Often arguments arise about the quality of the projection in a theatre: The picture cannot be focused sharply any longer . . . the center may be in focus, but the corners are out of focus . . . the picture is discolored . . . the lens elements are loosened . . . the lens is full of oil . . . the picture is unsteady, etc., etc. Arguments about such as these can go on for weeks and sometimes can lead to badly ruffled feelings. The merits of any such claims can easily be put to the proof by using this new target film.

The Visual Test film is a print on standard safety stock and is divided into four main test sections. The first consists of a regular pattern of large clear diamond-shaped parallelograms on a black field. Any tendency for the projector shutter to be out of adjustment will be indicated by white streamers (ghost) above or below the diamond points in the black field. *If the "ghost" cannot be cleared by moving the shutter adjustment, then the mechanism should be examined and repaired. The shutter itself should be examined to make sure that it has not been cut down below its proper dimension.*

Section Two consists of a pattern of rectangles symmetrically spaced from the center of the picture to the edges and serves to indicate the amount of picture jump and side weave. These values can be

determined by actual measurement from the picture masking to the projected rectangles. *Excessive image motion should be corrected by checking film pad spring tension, guide roller and edge guide location. The intermittent should be checked for wear and eccentric sprocket and shaft.*

The third section is divided into two parts: One consists of a great number of fine vertical, closely spaced hair lines; and the other of horizontal lines. This test will quickly show whether the projection lens has any spherical aberrations. The lines should be perfectly sharp and should remain parallel for the full height and width of the screen. This test will also indicate to some extent the amount of color distortion (chromatic aberration) in the lens. Upon close examination it will be seen that the black lines are flanked by colored areas. The blacker the lines and less the color visible, the better the lens.

The fourth section consists of a pattern of tiny black and white squares over the entire field of the picture. This is mainly a sharpness of focus test. For a good set of lenses, the whole field from the center to the corners should be evenly and sharply focused. In this pattern is included a vertical and horizontal row of small numbers. These should be perfectly legible and will serve to indicate whether the picture is centered in the screen frame.

The Booth AND ITS PEOPLE

JOHN T. McCLEW, who represents the Meriden, Conn., stage hands and projectionists' locals on the Central Labor Union there, has been re-elected to his fifteenth term as president of that body.

When emergency takes out the projectionists at the adjoining Capitol and Empress theatres in Moncton, N. B., G. R. JONES, the manager of both, steps into the booth himself. He was a projectionist for many years before becoming theatre boss-man.

BENNO J. KUSENBERGER, San Antonio, Tex., projectionist, recently opened a projection supply business there, at 1303 Alameos Street.

An unusual shifting of projectionists has been occasioned by the closing the Warner Savoy in Wilmington, Del., for remodeling. FRANK ECKERT, JIM TAM-

BOURELLI and HOWARD ROUKE, Jr., were transferred to the Arcadia, while SAM FERRARA went to the Ace. From the latter G. PARK WEAVER was shifted to the Park, and FRANK GREENE left the Arcadia for the Ritz. Other changes sent ED KNOPF from the Warner to the Grand, MIKE JABLOJEWSKI from the Grand to the Ace, FRANCIS PAOLO from the Ritz to the Strand, and JOE PEIKARSKI from the Arcadia to the Queen. And the Brandywine drive-in acquired LEONARD WRIGHT from the Ace, and NORMAN MUMFORD from the Edge Moor. The report adds that none of 'em has turned up at the wrong theatre—yet.

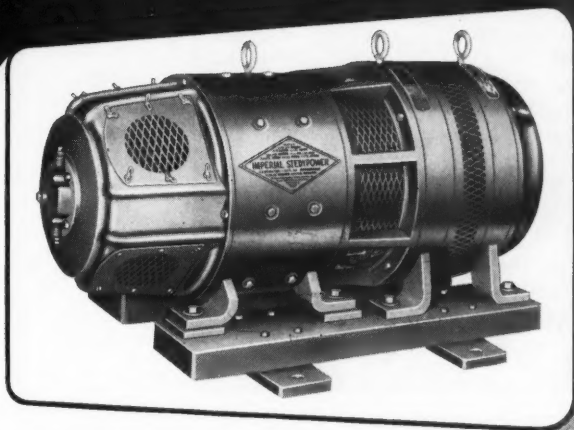
ROLAND MACLEOD has been re-elected president of Local 277, Bridgeport, Conn. The other officers, all renamed, are FRANK T. TOTH, vice-president; LEROY NICKERSON, financial secretary; FRED F. LEWIS, treasurer; JOHN A. MARTIN, business agent; THOMAS E. COLWELL, recording secretary; JOHN G. LYNCH, sergeant-at-arms. JOHN BERNARD, HAROLD W. RYCKMAN, FRANK GORMAN and JOSEPH CROSSETTE are on the executive committee, while trustees are LESLIE C. BLAKESLEE, JAMES LUBERTI, WILLIAM TOTH, GEORGE F. ANTONIAK and HARRY KAPLAN. Messrs. Martin and MacLeod will represent the local at the next IA convention.

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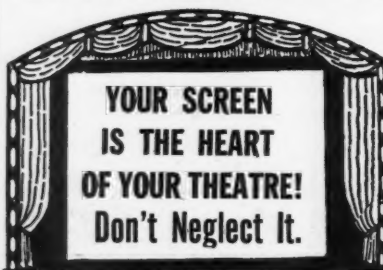
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By LEO T. PARKER, Member Ohio Bar

Liability Factors in Construction Contracts

ACCORDING to a recent higher court a contractor is liable if he performs defective construction or alteration work, although in doing so he strictly follows the plans and specifications prepared by an architect. This was in *Brasher v. City of Alexandria* (41 So. [2d] 819).

A property owner, and a contractor named Brasher, entered into a written contract obligating the latter to furnish "all material and labor to complete a construction job." The contract contained a clause which stipulated that Brasher must perform the work in strict accordance with plans and specifications prepared by the architect.

During the course of the work Brasher was confronted with a serious problem; nevertheless he did the work as provided for in the plans and specification.

Later the architect requested Brasher to make necessary repairs because the finished work was unsatisfactory. Brasher refused to do so because he had strictly adhered to the architect's specifications. In subsequent litigation the higher court held that Brasher was at fault and that, notwithstanding the fact that he had complied with the terms of the contract and followed the plans and specifications prepared by the architect, he must bear the \$13,588 expense of repairing the defective work.

For comparison, see *Magnan & Company v. Fuller et al.* (222 Mass. 530). This court said:

"When a contractor enters into a contract to erect a structure in accordance with plans and specifications, which are open to inspection, there is no implied warranty or agreement on the part of the owner that the work can be done according to the plans and specifications, or that if so done it will be safe. It is the duty of the contractor who proposes to enter into a contract to examine the contract, plans and specifica-

tions, and to determine whether it is possible to do the work before entering into the engagement. Having made his contract, he (contractor) must fulfill it or bear the consequences of a breach."

CONTRACTOR'S NEGLIGENCE

A contractor is fully liable for all damages to a theatre building resulting from his negligence. See the recent case *Montgomery v. Scharrenbeck*, 204 S. W. (2d) 508.

Here a contractor installed a heating unit. Later he was notified that it was not operating properly and to send an employee to fix it. The mechanic was sent by the contractor. He removed, cleaned and replaced the corroded constant-level valve. Soon afterward the building burned. The higher court held the contractor liable for full value of the destroyed building.

Also see *Gore v. Sindelar* (74 N. E. [2d] 414), wherein a contractor sued a building owner to recover the balance due on a contract for installation of a heating system. The building owner filed a counter suit for damages, alleging that the contractor's failure to install the heating system properly resulted in loss of use of the building while it was being repaired.

The higher court awarded the building owner damages based on \$15 a day for the time the building was not in operation due to defects in the furnace. This court said:

"When a contract to install a furnace is entered into, there is an implied provision that the work should be done in a workmanlike manner, if there is no provision in the contract to the contrary."

In other words, this court held that a contractor is liable where he performs defective construction or alteration work, even though the contract does not contain a clause making the contractor liable for breach of the contract.

PAYMENT BY NOTE

Sometimes a property owner gives a contractor a negotiable note in payment for construction or alteration work, and later the owner discovers that the contractor breached his contract. The theatre owner can refuse payment on the note to either



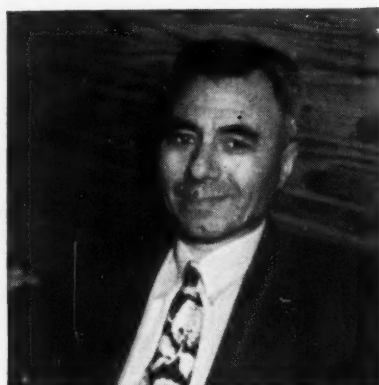
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the contractor or a bank which bought the note. (See S. E. [2d] 677).

LIABILITY FOR EXTRAS

Higher courts agree that under some circumstances a contractor may recover extra payment for extra work not originally contemplated. This situation exists when the *contract does not definitely stipulate the amount of work to be performed for a definite price*; or where during consultation on the work the *owner authorized the contractor to furnish extra or more expensive materials or do extra work not specified in the contract*. Otherwise the contractor cannot recover additional payment for extra materials or work, as is exemplified in *George H. Evans v. United* (169 Fed. [2d] 500).

Here the testimony showed that the department of public health of a city ordered a contractor to stop all plumbing work until a compliance was had with the terms of Plumbing Supervision as required by a state law. In order to comply with this state law the contractor expended more money than anticipated.

The contractor filed suit to recover "extra cost" on the plumbing work "due to increased cost" resulting from compliance with the Plumbing Supervision state law. The higher court refused additional payment to the contractor saying:

"It was not incumbent upon plaintiff (contractor) to consider this condition just as he calculated all other factors of cost before entering into the contract. . . ."

"RIDER" CALLED INVALID

A contract without "consideration" is void. Hence, according to a recent higher court, an obligation assumed by either a contractor or property owner *after* a contract is signed, is void.

This decision came in *Power Corporation v. Joslin Company* 175 Fed. [2d] 698). A contractor submitted a bid and took a contract to do alteration work. *After* the bid was accepted, the parties attached a "rider" to the contract purporting to impose liability upon the contractor for damages resulting from delay in completing the job before a specified date. In subsequent litigation the higher court held the rider void, and said:

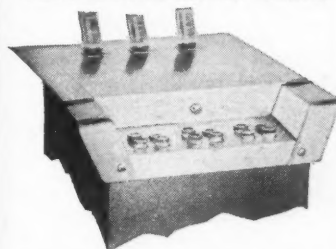
"It is our view that the terms of the contract became fixed and the parties bound when the bid was accepted and notice to proceed issued and that any attempt to alter that specification by the addition of the rider was ineffective for want of any consideration."

BETTER THEATRES is published monthly as a section of MOTION PICTURE HERALD. . . . George Schutz, *Editor*. Ray Gallo, *Advertising Manager*. *Midwest Advertising Representative*: J. Harrison Toler, 225 North Michigan Avenue, Chicago.

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The Product Digest

The Asphalt Jungle

MGM—No Pay in Crime

John Huston's talent for projecting melodrama in realistic strokes is reaffirmed once again in his direction of "The Asphalt Jungle." Behind this interest-provoking title is a hard-hitting story of crime in a big American city, based on a novel by W. R. Burnett.

While absorbing and bubbling with excitement, it depends less on what it has to say and far more heavily on how it is said. Huston, working with producer Arthur Hornblow, Jr., has established and heightened the mood through the arresting black-and-white photography of Harold Rosson. He has made his principal characters believable. Making them so lends additional credulity to his situations. The end result sends this film pretty close to the top of its own particular heap.

The pivot is a scientifically arranged burglary of the city's biggest jewelry store. Sam Jaffe, meticulously polite jewel thief with a roving eye for the girls, is the central figure. On one side is Sterling Hayden, petty criminal and strong-arm man. On the other is Louis Calhern, prominent lawyer, philanderer and double-crosser. Somewhere in between is James Whitmore, who operates a down-at-the-heel lunchroom, befriends Hayden and ends up in the clink himself. Barry Kelley is the crooked police officer. Marc Lawrence is the bookie and go-between whose confession hastens the end which finds Calhern committing suicide, Jaffe apprehended by the police and Hayden finally dying from a gun wound on the blue grass of his boyhood home in Kentucky.

All of these slants fall into well-oiled grooves as the film progresses. Interest is sustained throughout this long film of 112 minutes. Hayden, in his first major role in some time, is a surprise; he's very good. Jaffe, a fine stage actor somewhat ignored in Hollywood, strikes something new in his characterization of an unregenerated criminal with an instinct for the nicer things in life. Calhern, with whom good performances are traditional, maintains his high reputation. Whitmore—of "Battleground" fame—is excellent as the hunchbacked crook. John McIntire's incisive acting as the police commissioner is first class. Lawrence, Barry Kelley, Jean Hagen and in fact the entire cast are highly effective.

The sequence in which Jaffe dallies in a roadside cafe while he watches an attractive, curvaceous, sweater-encased young girl dance is an eyebrow-raiser for what the camera has caught and for what it suggests Jaffe is experiencing.

Ben Maddow and the director combined on a topnotch screenplay.

Reviewed at MGM exchange. Reviewer's Rating: Excellent.—RED KANN.

Release date, June 2, 1950. Running time, 112 minutes. PCA No. 14357. Adult audience classification. Dix Handley.....Sterling Hayden
Alonso Emmerich.....Louis Calhern
Gus Minisi.....James Whitmore
Doc Erwin Riedenscheider.....Sam Jaffe
Jean Hagen, John McIntire, Marc Lawrence, Barry Kelley, Anthony Caruso, Teresa Celli, Marilyn Monroe, William Davis, Dorothy Tree, Brad Dexter

Kill the Umpire

Columbia—Baseball Comedy

This is a simple picture which is really funny, even for members of the audience who are not baseball fans. William Bendix has what is for him an ideal role, that of a rabid fan and umpire-hater forced by his family to become an umpire.

Bendix's love of baseball is so great that he cannot keep a job and is in serious danger of losing his wife, played by Una Merkel. Her father, Ray Collins, a retired umpire, believes that the only job his son-in-law will hold is one in baseball. Because Bendix would rather be dead than an umpire, he agrees reluctantly to go to umpire's school. The scenes at the school are quite hilarious, as he is determined to flunk out. From a group of boys playing sandlot ball, Bendix realizes that the umpire is necessary. After graduation he and a colleague are hired by the Texas League. In a championship game the home team's fans take a violent dislike to Bendix and determine to run him out of town. In a chase reminiscent of the best of the silent comedies Bendix gets to the ball park.

Lloyd Bacon, the director, centered attention on Bendix and emphasized comedy situations. The producer, John Beck, saw to it that the baseball backgrounds were interesting and authentic. Supporting parts have Gloria Henry as the daughter, Richard Taylor, her big-league player fiancé; William Frawley, director of the umpire's school, and Tom D'Andrea, another novice umpire. The story was written for the screen by Frank Tashlin.

Seen at a preview at Loew's, New Rochelle, N. Y., where the audience found much to laugh at. Reviewer's Rating: Very Good.—M. Q., Jr.

Release date, May, 1950. Running time, 78 minutes. PCA No. 14251. General audience classification. Bill Johnson.....William Bendix
Betty Johnson.....Una Merkel
Jonah Evans.....Ray Collins
Lucy.....Gloria Henry
Richard Taylor, Connie Marshall, William Frawley, Tom D'Andrea, Luther Crockett, Jeff York, Glenn Thompson, Bob Wilke, Jim Bannon, Alan Hale, Jr.

Colt .45

Warners—Technicolor Western

Elaborately mounted, studded with marquee names and generously painted in broad strokes of Technicolor, "Colt .45" rates with the top Westerns of recent vintage and thus well supports the industry's newly adopted public relations slogan, "Movies Are Better Than Ever."

Taking two Scotts—Randolph and Zachary,

arming them with the only available Colt .45's in the territory; then turning them loose on the rugged and lawless frontier to pit their wits and cunning against each other, producer Saul Elkins brings forth a Western which has all the dash and vigor, gun fights and saddle-burning horsemanship to satisfy the most avid fan.

Randolph Scott is the salesman for the Colt company introducing the new six-shooter to law enforcement officers as a weapon far superior to the single shot gun. Two of his four guns are stolen by an outlaw and he sets out to get them back. Zachary Scott is the outlaw whose dreams of power materialize through the rapid fire of the stolen Colts.

Then there is Ruth Roman, who lends the romantic element to the picture as the girl innocently involved with the outlaw band who later vindicates her association by aiding in their capture and elimination. And finally there is the late Alan Hale, the crooked sheriff working with the outlaws.

The individual performances fit together neatly, but Zachary Scott in his attempts to be convincing as the power-drunk gang leader when armed, and a spineless coward when the tables turn, tends to over-act and thus loses much of the conviction of his portrayal. Edwin L. Marin, the director, has kept the proceedings moving at a swift pace and has skillfully woven the elements of romance, suspense and intrigue found in the screenplay by Thomas Blackburn.

Reviewed at the Warner projection room in New York. Reviewer's Rating: Very Good.—GEORGE H. SPIRES.

Release date, May 27, 1950. Running time, 74 minutes. PCA No. 14347. General audience classification. Steve Farrell.....Randolph Scott
Beth Donovan.....Ruth Roman
Jason Brett.....Zachary Scott
Lloyd Bridges, Alan Hale, Ian MacDonald, Chief Thundercloud, Lute Crockett, Walter Coy, Charles Evans

Kind Hearts and Coronets

Eagle Lion—Murder with a Laugh

With an exceptionally fine cast, this J. Arthur Rank production cannot miss the mark, providing it is aimed carefully at the type of audience that will enjoy it. It is a witty and highly amusing film, acted to perfection and chock-full of the "art" appeal.

The theme is not exactly novel, but its execution—combining a slight touch of satire with the British film-makers' well-known talent for poking fun at their own "types"—is skillful indeed. Add to this the exploitable instance of one actor portraying eight parts (including that of a woman) and you have unusual material.

All of the lead parts are filled by extremely capable performers. Dennis Price, better known in England than in the U. S., wrings every bit of humor and drama from the fruitful part of the lad who gains a dukedom by methodically eliminating all possible heirs. A clever final twist assures his getting his just desserts just after he has attained his goal.

Alec Guinness is the man Price murders eight

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- Young Man with a Horn (WB) Jan. 28, p 5; Feb. 4, p 4 & 5; Feb. 11, p 4 & 5; Feb. 18, p 4.

Hamer and written by Mr. Hamer and John Dighton.

Seen at a New York screening room. Reviewer's Rating: Excellent.—FRED HIFT.

Release date, April, 1950. Running time, 101 minutes. PCA No. not set. General audience classification.

Louis	Dennis Price
Edith	Valerie Hobson
Sibilla	Joan Greenwood
Alec Guinness, Audrey Fildes, Miles Malleon, Olive Morton, John Penrose Cecil Ramage, Hugh Griffith, John Salew	

Caged

Warner Brothers—Women in Prison

Occasionally there comes along a picture which each exhibitor should see if possible, and in any case judge whether it fits the entertainment demands of his particular audience. Such a picture is "Caged"—a stinging indictment of a women's prison corrupted by machine politics and operated under an archaic and brutal system of penology.

Designed solely for mature, adult consumption, its presentation of producer Jerry Wald and director John Cromwell from a screenplay by Virginia Kellogg and Bernard C. Schoenfeld is unusual in that they have discarded the standard melodramatic format, eliminated all but indirect references to romance and have almost entirely assigned the acting chores to women.

Eleanor Parker is the pregnant 19-year-old innocently involved in a stickup, thrown into prison with hardened criminals, who finally emerges equally as hard as her cell-mates and destined for life in the vice-ring. Agnes Moorehead is the kindly prison matron seeking modern practices and prison improvements. Hope Emerson is the brutal, domineering and sadistic matron who favors only those prisoners who pay off in cash. It is these three upon which the camera focuses as it watches their individual ideals, ambitions and hopes disintegrate under the incessant demands of greed, frustration and grief, and corrupt politics.

As a film its acting, production, direction, photography and screenplay are near-excellent. But it is basically a strong treatment of sadism, moral and human degeneration, with direct references to crime, vice, street-walking and "common prostitutes." It is heavy screen fare which employs no devices to lighten the mood.

Reviewed at the Warner Brothers projection room in New York. Reviewer's Rating: Technically, Very Good.—GEORGE H. SPIRES.

Release date, June 10, 1950. Running time, 96 minutes. PCA No. 13998. Adult audience classification.

Marie Allen	Eleanor Parker
Ruth Benton	Agnes Moorehead
Emma	Ellen Corby
Evelyn Harper	Hope Emerson
Betty Garde, Jan Sterling, Lee Patrick, Olive Deering, Jane Darwell, Gertrude Michael, Sheila Stevens, Joan Miller, Marjorie Crossland, Taylor Holmes, Frances Morris, Lynn Sherman	

Rock Island Trail

Republic—Railroad Pioneering

Republic has added another to its growing list of important feature productions with its "Rock Island Trail," a boisterous, colorful outdoor film which more than makes up in action what it lacks in story values.

With Joseph Kane as director and Paul Malvern as associate producer, it has plenty to recommend it, especially for the grass roots situations. Among the more important production values are its cast, composed of such popular figures as Forrest Tucker, Bruce Cabot, Chill Wills, Adele Mara, Adrian Booth and Jeff Corey; the always-stirring romance and drama of railroad building to open new western territories; the excellent Trucolor photography, and the excitement of how the railroaders overcame the objections of the Indians, and the sabotage by the steamship and stagecoach interests, who stood to lose if the railroad went through.

Tucker's part, of course, fits him like a glove. He plays it to the hilt in the old tradition, making his Reed Loomis a handsome, rough and ready figure, who is not afraid of a fight with his enemy, Cabot, or with the forces trying

times, each time undetected and with a considerable degree of skill and imagination. His perfect murders are never discovered until the end, and then only by his own admission. Guinness is practically priceless in each of his characterizations and a sophisticated audience should find him hilariously funny in each of the demanding roles which range from a young cop

to that of an aged parson and a middle-aged suffragette. He steals scene after scene.

Joan Greenwood, husky-voiced and charming, lends sex-appeal to her part and Valerie Hobson does justice to the demanding role of the duchess. Miles Malleon turns in a sparkling bit as the respectful hangman. A Michael Balcon production, it was directed by Robert

to destroy him. Cabot, too, is properly villainous.

The story, however, has little originality but serves the purpose nevertheless. Tucker is chief construction engineer for the Rock Island Railroad. His ambition is to push the line ever westward. Cabot, who runs a steamship line, tries by fair means or foul to sabotage the objective. Tucker, with physical and spiritual force, keeps pushing the line through, bridges the Mississippi, and influences the government and bankers to help him. By the fadeout, naturally, he has won his point and the girl, a banker's daughter, who originally was engaged to Cabot.

The Indian fights, destruction of the bridge by Cabot, barroom brawls, have plenty of excitement and are expertly staged. Wills as a gnarled engineer working with Tucker is excellent, and almost walks off with the picture. Grant Withers plays the girl's father, Miss Mara as Tucker's girl, and Miss Booth as a beautiful Indian princess, are satisfactory, as is Corey in the minor role of Abraham Lincoln, presented as a struggling lawyer.

The screenplay by James Edward Grant is based on a novel, "The Yankee Dared," by Frank J. Nevins.

Reviewed at the Republic screening room in New York. Reviewer's Rating: Good.—CHARLES J. LAZARUS.

Release date, May 18, 1950. Running time, 90 minutes. PCA No. 14223. General audience classification. Reed Loomis Forrest Tucker
Constance Strong Adele Mara
Aleeta Adrian Booth
Kirby Morrow Bruce Cabot
Grant Withers, Barbra Fuller, Jeff Corey, Roy Barcroft

Faust and the Devil

Columbia—Faust and the Devil

Goethe's drama and Gounod's opera, "Faust," rather than unfolding like a photographed opera, has been skillfully adapted to the dramatic medium of the screen with the result that the narrative is fluid and engrossing. Designed primarily for the art theatres, it is nevertheless a picture which should appeal to opera lovers.

Gino Matterna portrays the major role of Faust in this story of the man who sells his soul to Mephistopheles in exchange for youth. Italo Tajo plays Mephistopheles with guileful glee as he leads his prey to disaster down the paths of pleasure. Nelly Corradi rounds out the dramatic triumvirate as Margaret who falls in love with Faust, suffers as a consequence and ends on a pyre, confident of redemption.

The Italian-made film was produced by Gregor Rabinovitch and directed by Carmine Gallone from a screenplay by Leopold Marchand. The singers include Onelia Fineschi, Italo Tajo and Gino Matterna as Margaret, Mephistopheles and Faust, respectively. Photography is good throughout and the picture is supplied with English titling.

Reviewed in New York. Reviewer's Rating: Good.

Release date, not set. Running time, 87 minutes. PCA No. 14421. General audience classification. Mephistopheles Italo Tajo
Margaret Nelly Corradi
Faust Gino Matterna
Therese Dorny, Gilles Queant, Cesare Barbetti

Rocketship X M

Lippert—Imaginative Adventure

What with jets and rockets, inter-planetary communication, flying discs and similar topics prominent in headlines and in public consciousness, this intelligently conceived and admirably executed materialization of a rocketship's flight to Mars is a natural for exploitation, and a mighty interesting picture as well. It is a far better treatment of the general subject than has been given it in films, or even in newspaper strips, heretofore laying its groundwork carefully, treating natural forces respectfully, and generating genuine suspense.

The very young theatre-goer will have a field day with it, and his elders will find plenty in it to reward them for going along with him to

see it. (The optional alternative title is "Rocketship Expedition Moon," although the space ship gets detoured and lands on Mars instead.)

Kurt Neumann produced, directed and wrote the picture, with Murray Lerner as executive producer, and the technological department provided effects which are the more striking because they are realistically dramatic without being fantastic. The players are well matched and are uniformly effective, underplaying their assignments in a way that adds to the convincing quality of the whole.

The picture opens on the takeoff of a rocketship manufactured by private interests under government security restrictions, with the presence of the press setting a pitch of authenticity which is maintained throughout. A crew of five set off for the moon, but they are diverted from their course in the ionosphere and land on Mars, where they discover that the residents of that planet have been reduced from a high state of civilization to savagery by something comparable to atomic warfare. Two die on Mars, the others setting out on a return trip to earth, and managing to get their findings transmitted to this planet before the rocketship crashes to ruin. Lloyd Bridges and Osa Massen are romantic members of the crew, but this phase of the narrative is kept well subordinated to the principal story.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, May 26, 1950. Running time, 77 minutes. PCA No. 14470. General audience classification. Floyd Oldham Lloyd Bridges
Lisa Van Horn Osa Massen
John Emery, Noah Beery, Jr., Hugh O'Brian, Morris Ankrum

The Vanishing Westerner

Republic—Hoaxes and Horses

This Western, with the able dramatic and comedy assistance of Monte Hale and Paul Hurst, is saved from being a routine melodrama by a few unusual twists in plot.

Chris and his friend Waldorf come to a town in Arizona looking for jobs. Sheriff Fast, who has set up a legend about his background and his titled English brother, is an enterprising man who controls all employment. He recommends the boys to Sanderson, a respected citizen, who is really the town criminal. Sanderson hires a new hand, stages a holdup and then has the new employee killed so that the blame will rest on the latter. Sanderson frames Chris for the alleged murder of the sheriff and has him put in jail to await lynching. Chris escapes through a planned getaway to prove that the sheriff's murder is a hoax. Meanwhile the sheriff's long lost brother has turned up from England to lend a further complication to the events. However, the boys expose the wrongdoings and with the help of the assistant deputy manage to get law and order into work again. Then they admit that they are really special investigators sent by the governor to bring the criminals to justice.

The direction by Phil Ford of this Mel Tucker production is adequate, as is the acting by the supporting players.

Reviewed at the New York theatre, New York. Reviewer's Rating: Fair.—DOROTHY A. KIRSTEIN.

Release date, March 31, 1950. Running time, 60 minutes. PCA No. 14383. General audience classification. Chris Adams Monte Hale
Waldorf Worthington Paul Hurst
"Sand" Sanderson Roy Barcroft
Aline Towne, Arthur Space, Richard Anderson, William Phipps, Don Haggerty, Dick Curtis, Rand Brooks, Edmund Cobb, Harold Goodwin

Devil's Doorway

MGM—Indian Story

This is the story of what befell an American Indian on his return to Wyoming after service on the Union side in the Civil War for which he was decorated with the Congressional Medal of Honor. Its principal theme is racial prejudice, represented by his white neighbors' appropriation of his land under provisions of the

homestead laws, and a secondary theme concerns civilian treatment of veterans.

As produced by Nicholas Nayfack and directed by Anthony Mann from a story by Guy Prosper, the pictures states and stresses its principal theme so firmly and steadily that its several sequences presenting stirring physical action fail to generate the degree of suspense they might have achieved in a story of less predictably tragic end. Robert Taylor's performance as the Indian, and Louis Calhern's as his unrelievedly dastardly persecutor, offset in some measure the somewhat documentary-ish effect of the whole.

The story brings the Indian back to his ancestral home, a 3,000-acre cattle ranch, pleased with his Army experience alongside his white comrades and determined to make his ranch a haven for oppressed people of either color. Calhern, an ailing lawyer who hates all Indians, plots in various and devious ways to utilize the homestead laws as a means of depriving the Indian of his holdings by opening them to homesteaders. Paula Raymond, a young woman setting up shop as an attorney, does her best to protect the Indian's rights by legal means and, failing in this, sends for the Cavalry to rescue him and his family and friends from a white posse which has surrounded his ranch house and is determined to eradicate them. In a lull following the Cavalry's arrival, she attempts to persuade the Indian to compromise with his principles, and there is at this point a romantic interlude between them which falls short of conclusion, but he refuses to compromise and dies of his wounds in the final scene.

Previewed at the Egyptian theatre, Hollywood, where it played fairly well to a "Reformer and the Redhead" audience. Reviewer's Rating: Average.—W. R. W.

Release date, August, 1950. Running time, 85 minutes. PCA No. 14326. General audience classification. Lance Poole Robert Taylor
Verne Coolan Louis Calhern
Paula Raymond, Marshall Thompson, James Mitchell, Edgar Buchanan, Rhys Williams, Spring Byington, James Millican, Bruce Cowling, Fritz Leiber, Harry Antrim, Chief John Big Tree

ADVANCE SYNOPSES

THE SKIPPER SURPRISED HIS WIFE (MGM)

PRODUCER: William Wright. **DIRECTOR:** Elliott Nugent. **PLAYERS:** Robert Walker, Joan Leslie, Spring Byington, Edward Arnold.

COMEDY. Robert Walker, a Navy Commander, is ordered back to his home base for further school study. His reunion with his wife and two children is marred when his wife slips on a roller skate and sprains her ankle. Walker volunteers to take over the housework and children between classes. Meanwhile a subplot is hatching between his wife and the Admiral's wife to get their husbands to leave the Navy. Walker, distraught with housework and studies, works out an efficiency system which he wants to put in all the neighborhood homes. He tries it out on the Admiral successfully and starts giving lectures to all the wives. Walker and his wife quarrel and she leaves him, but comes back for the happy ending.

NIGHT AND THE CITY (20th Century-Fox)

PRODUCER: Samuel G. Engel. **DIRECTOR:** Jules Dassin. **PLAYERS:** Richard Widmark, Gene Tierney, Googie Withers, Hugh Marlowe.

MELODRAMA. This story about the wrestling business revolves around Fabian, glib tout for a nightclub who only wants to hit the "big-time"; his girl Mary who works as a dance hostess to save for their future; Dunn who also loves Mary; Phil, nightclub owner who is possessively fond of his wife Helen who secretly loves Fabian. Their lives are entwined when Fabian meets wrestler Kristo and his father Gregorius. Through Fabian's machinations Gregorius is killed while wrestling; Phil commits suicide and Kristo hunts Fabian down until the latter is punished for his crimes.

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 270-271, issue of April 22, 1950.

Feature product listed by Company on page 255, issue of April 8, 1950. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

* following a title indicates a box office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
ABANDONED (707)	Univ.	Dennis O'Keefe-Gale Storm	Oct., '49	79m	Oct. 8	41	A	A-2 Good
Abbott & Costello Meet the Killer, Boris Karloff (702)	Univ.	Abbott-Costello-Karloff	Aug., '49	84m	Aug. 6	4706	AY	A-1 Fair
Adam and Evalyn (Brit.)	Univ.	Stewart Granger-Jean Simmons	Not Set	92m	Nov. 26	98		Good
Adam's Rib (7)*	MGM	Spencer Tracy-Katharine Hepburn	Nov. 18, '49	101m	Nov. 5	73	A or AY	A-2 Excellent
Adventures of Ichabod & Mr. Toad, The (color) (093)	RKO	Walt Disney Feature	Oct. 1, '49	68m	Aug. 27	4730	AYC	A-1 Excellent
Against the Wind (Brit.) (1965)	EL	Robert Beatty-Simone Signoret	Sept., '49	95m	May 28	4626	AYC	B Good
Air Hostess (120)	Col.	Gloria Henry-Ross Ford	Aug. 25, '49	61m	Aug. 13	(S)4715		A-1
Alias the Champ (817)	Rep.	Robert Rockwell-Barbara Fuller	Oct. 15, '49	60m	Oct. 29	66		A-2 Good
All the King's Men (227)*	Col.	Broderick Crawford-Joanne Dru	Jan., '50	109m	Nov. 5	73	A or AY	B Excellent
Always Leave Them Laughing (908)*	WB	Milton Berle-Virginia Mayo	Nov. 26, '49	116m	Nov. 26	97	AYC	B Very Good
Amazing Mr. Beecham (Brit.) (021)	EL	Cecil Parker-A. E. Matthews	Feb., '50	85m	Dec. 31	137	AYC	A-2 Good
Ambush (13)	MGM	Robt. Taylor-John Hodiak-Arlene Dahl	Jan. 13, '50	89m	Dec. 24	129	AYC	A-1 Very Good
And Baby Makes Three (229)	Col.	Robert Young-Barbara Hale	Dec., '49	84m	Dec. 3	105	A	B Average
Angels in Disguise (4818)	Mono.	Leo Gorcey-Huntz Hall	Sept. 25, '49	63m	Nov. 26	98	AYC	A-2 Fair
Anna Lucaste (148)	Col.	Paulette Goddard-Oscar Homolka	Aug., '49	86m	July 16	4682	A	B Very Good
Annie Get Your Gun (color)	MGM	Betty Hutton-Howard Keel	Not Set	107m	Apr. 15	261	AYC	A-2 Excellent
Any Number Can Play (930)*	MGM	Clark Gable-Alexis Smith	July, '49	102m	June 4	4633	A	A-2 Good
Apache Chief (4824)	Lippert	A. Curtis-R. Hayden-C. Thurston	Nov. 4, '49	60m	Oct. 22	59		A-1 Fair
Arctic Fury (011)	RKO	Del Cambre-Eve Miller	Oct. 1, '49	61m	Oct. 1	34	AYC	A-1 Good
Asphalt Jungle, The	MGM	Sterling Hayden-Louis Calhern	June 2, '50	112m	May 6	285		B Excellent
Astonished Heart, The (Brit.)	Univ.	Noel Coward-Celia Johnson	Mar., '50	92m	Feb. 18	197	A	B Very Good
BACKFIRE (915)	WB	Virginia Mayo-Gordon Mac Rae	Feb. 11, '50	91m	Jan. 21	161	A	A-2 Good
Bagdad (color) (903)*	Univ.	M. O'Hara-P. Christian-V. Price	Nov., '49	82m	Nov. 26	97	AYC	A-2 Good
Bandit King of Texas (867)	Rep.	Allan "Rocky" Lane-Eddy Waller	Aug. 29, '49	60m	Oct. 8	41	AYC	Good
Bandits of El Dorado (268)	Col.	Chas. Starrett-Smiley Burnette	Oct. 20, '49	56m	Nov. 5	(S)75	AYC	A-1
Barbary Pirate (212)	Col.	Donald Woods-Trudy Marshall	Nov. 10, '49	65m	Aug. 13	4714	AY	A-2 Fair
Baron of Arizona (4902)	Lippert	Vincent Price-Ellen Drew	Mar. 4, '50	93m	Feb. 18	198		A-2 Good
Barricade (color) (918)	WB	D. Clark-R. Massey-R. Roman	Apr. 1, '50	75m	Mar. 11	221	A	B Good
Battleground (14)*	MGM	Van Johnson-John Hodiak	Jan. 20, '50	118m	Oct. 1	33	AY	A-1 Superior
Beau Geste (4920)	Para.	G. Cooper-R. Milland (reissue) (east)	Mar., '50	114m	Mar. 25	238		Good
Beauty on Parade	Col.	Robert Hutton-Lola Albright	May 4, '50	66m	Mar. 25	237	AYC	
Bed of Roses	RKO	J. Fontaine-R. Ryan-Z. Scott	Sept. 16, '50		Mar. 25	(S)238		
Belle of Old Mexico (4906)	Rep.	Estelita Rodriguez-Robert Rockwell	Mar. 1, '50	70m	Feb. 11	189	AY	A-2 Fair
Bells of Coronado (color) (4941)	Rep.	Roy Rogers-Dale Evans	Jan. 8, '50	67m	Jan. 21	163	AYC	Good
Beware of Blondie	Col.	Penny Singleton-Arthur Lake	Not Set	66m	Apr. 8	254		Fair
Beyond the Forest (906)	WB	Bette Davis-Joseph Cotten	Oct. 22, '49	96m	Oct. 22	59	A	B Average
Big Hangover, The (28)	MGM	Van Johnson-Elizabeth Taylor	May 26, '50	82m	Mar. 18	229		A-2 Excellent
Big Lift, The (012)	20th-Fox	Montgomery Clift-Paul Douglas	May, '50	120m	Apr. 15	261	AYC	A-2 Excellent
Big Wheel, The	UA	Mickey Rooney-Thomas Mitchell	Nov. 4, '49	92m	Nov. 5	73	AY	B Very Good
Black Hand (20)	MGM	G. Kelly-J. C. Naish-T. Celli	Mar. 17, '50	93m	Jan. 21	161	AY or AYC	A-2 Excellent
Black Magic	UA	Orson Welles-Nancy Guild	Aug. 19, '49	105m	Aug. 20	4721		B Very Good
Black Midnight (4805)	Mono.	Roddy McDowall-Damian O'Flynn	Oct. 2, '49	66m	Sept. 10	(S)11	AYC	A-1
Black Shadows (944)	EL	African Travelogue	July 29, '49	62m	Oct. 1	34		A-2 Average
Blonde Bandit, The (4904)	Rep.	Gerald Mohr-Dorothy Patrick	Dec. 22, '49	60m	Jan. 28	169	A or AY	Good
Blonde Dynamite (4913)	Mono.	Leo Gorcey-Adele Jergens	Feb. 12, '50	66m	Feb. 4	(S)178	A	B
Blonde Hits the Jackpot (205)	Col.	Penny Singleton-Arthur Lake	Oct. 6, '49	66m	Oct. 8	(S)42	AYC	A-1
Blondie's Hero (206)	Col.	Penny Singleton-Arthur Lake	Mar. 9, '50	67m	Mar. 11	(S)223	AYC	A-1
Blossoms in the Dust (color) (17)	MGM	Greer Garson-Walter Pidgeon (reissue)	Feb. 16, '50	100m	Jan. 28	170		
Blue Grass of Kentucky (color) (4901)	Mono.	Bill Williams-Jane Nigh	Jan. 22, '50	72m	Jan. 21	161	AYC	A-1 Excellent
Blue Lagoon (Brit.) (color) (704)	Univ.	Jean Simmons-Donald Houston	Aug., '49	101m	Aug. 6	4706	AY	A-2 Good
Bodyhold (216)	Col.	Willard Parker-Lola Albright	Mar. 21, '50	63m	Dec. 24	130	A	A-2 Fair
Bomba on Panther Island (4807)	Mono.	Johnny Sheffield-Allene Roberts	Dec. 18, '49	70m	Jan. 14	153	AYC	A-1 Good
Border Incident (5)	MGM	George Murphy-Ricardo Montalban	Oct. 28, '49	92m	Aug. 27	4730	A	B Very Good
Borderline (909)	Univ.	Fred MacMurray-Claire Trevor	Feb. 9, '50	88m	Jan. 14	153	AY	A-2 Good
Boy from Indiana (024)	EL	Lon McCallister-Lois Butler	Mar., '50	66m	Apr. 1	246	AYC	A-2 Good
Bride for Sale (068)	RKO	Robert Young-Claudette Colbert	Nov. 12, '49	87m	Oct. 22	58	AY	A-2 Good
Buccaneer's Girl (color) (912)	Univ.	Yvonne de Carlo-Philip Friend	Mar., '50	77m	Mar. 4	213	AYC	A-2 Good

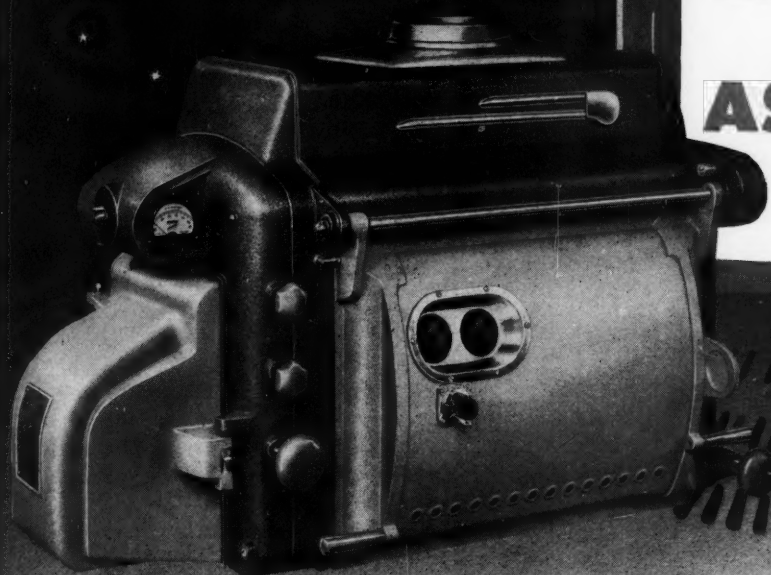
TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		RATINGS			
				(S) = synopsis	Page	Nat'l Groups	L. of D.	Herald Review	
CAGED	WB	Eleanor Parker-Agnes Moorhead	June 10, '50	96m	May 6	286	A	A-2	Very Good
Call of the Forest (4821)	Lippert	Robert Lowery-Ken Curtis	Nov. 18, '49	74m	Apr. 21	(S) 278		A-1	
Captain Carey, U.S.A. (4918)	Para.	Alan Ladd-Wanda Hendrix	Apr., '50	83m	Feb. 25	205	AYC	A-2	Very Good
Captain China (4911)	Para.	J. Payne-G. Russell-J. Lynn	Feb., '50	97m	Nov. 5	74	AY	A-2	Very Good
Captive Girl	Col.	Johnny Weissmuller-Buster Crabbe	Not Set	73m	Apr. 22	271			Fair
Capture, The	RKO	Teresa Wright-Lew Ayres	Apr. 8, '50	81m	Apr. 8	254		B	Fair
Cargo to Capetown (236)	Col.	B. Crawford-J. Ireland-E. Drew	Apr., '50	80m	Apr. 1	246	AYC	B	Good
Chain Lightning (905)	WB	Humphrey Bogart-Eleanor Parker	Feb. 25, '50	94m	Feb. 4	177	AY or AYC	A-2	Excellent
Challenge to Lassie (color) (10)	MGM	Edmund Gwenn-Donald Crisp	Dec. 16, '49	76m	Oct. 22	58	AYC	A-1	Good
Champagne for Caesar	UA	Ronald Colman-Celeste Holm	Apr. 7, '50	99m	Feb. 11	186	AYC	A-2	Fair
Cheaper by the Dozen (color) (009)	20th-Fox	Jeanne Crain-Clifton Webb-Myrna Loy	Apr., '50	85m	Apr. 1	245	AYC	A-1	Very Good
Chicago Deadline (4905)*	Para.	Alan Ladd-Donna Reed	Nov. 11, '49	87m	Aug. 13	4713	AY	A-2	Good
Chinatown at Midnight (218)	Col.	Hurd Hatfield-Jean Willes	Jan. 19, '50	67m	Nov. 26	98	AYC or AY	A-2	Fair
Christopher Columbus (Brit.) (color) (708)	Univ.	Fredric March-Florence Eldridge	Oct., '49	104m	Oct. 15	49	AYC	A-1	Good
Cinderella (color) (094)*	RKO	Walt Disney Characters	Mar. 4, '50	75m	Dec. 17	121	AYC	A-1	Excellent
Code of the Silver Sage (4963)	Rep.	Rocky Lane-Eddy Waller	Mar. 25, '50	60m	Apr. 22	269		A-1	Good
Colt .45 (color) (922)	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285		A-1	Very Good
Comanche Territory (color) (916)	Univ.	Maureen O'Hara-Macdonald Carey	May, '50	76m	Apr. 8	253	AYC	A-1	Good
Come to the Stable (922)*	20th-Fox	Loretta Young-Celeste Holm	Sept., '49	94m	June 25	4657	AY	A-1	Very Good
Conspirator (Brit.) (21)	MGM	Robert Taylor-Elizabeth Taylor	Mar. 24, '50	87m	Feb. 18	197	AYC or AY	A-2	Fair
Cowboy and the Indians, The (184)	Col.	Gene Autry-Sheila Ryan	Sept., '49	70m	Nov. 5	75	AYC	A-1	Good
Cowboy and the Prizefighter (color) (956)	EL	Jim Bannon-Don Kay Reynolds	Dec., '49	59m	Jan. 14	154	AYC	A-1	Good
Cry Murder	FC	Carole Mathews-Jack Lord	Jan., '50	63m	Feb. 11	189		A-2	Fair
Curtain Call at Cactus Creek (col.) (918)	Univ.	Donald O'Connor-Eve Arden	June, '50	86m	Apr. 22	(S) 271	AYC	A-1	
Customs Agent	Col.	William Eythe-Marjorie Reynolds	May 18, '50	72m	Apr. 15	262	A	A-2	Fair
DAKOTA Lil (color) (005)	20th-Fox	G. Montgomery-R. Cameron-M. Windsor	Feb., '50	87m	Jan. 28	169	A	B	Good
Delton Gang, The (4913)	Lippert	Don Barry-Betty Adams	Oct. 21, '49	58m	Jan. 28	(S) 170		A-1	
Damned Don't Cry, The (921)	WB	J. Crawford-D. Brian-K. Smith	May 13, '50	103m	Apr. 15	263		B	Good
Dancing in the Dark (color) (001)	20th-Fox	W. Powell-M. Stevens-B. Drake	Jan., '50	92m	Nov. 5	74	AYC	A-2	Very Good
Dangerous Profession, A (014)	RKO	Geo. Raft-Pat O'Brien-Ella Raines	Nov. 26, '49	79m	Oct. 22	59	A	A-2	Fair
Daughter of Rosie O'Grady (920) (color)	WB	June Haver-Gordon MacRae	Apr. 29, '50	104m	Apr. 1	245	AYC	A-2	Excellent
Davy Crockett, Indian Scout	UA	George Montgomery-Ellen Drew	Jan. 7, '50	71m	Jan. 14	153	AYC		Good
Daybreak (Brit.)	Univ.	Eric Portman-Ann Todd	Not Set	82m	July 9	4673		B	Fair
Deadly Is the Female	UA	John Dall-Peggy Cummins	Jan. 21, '50	87m	Nov. 5	74	A	B	Good
Dear Wife (4912)	Para.	William Holden-Joan Caulfield	Feb., '50	88m	Nov. 12	81	AYC	A-1	Very Good
Deputy Marshal (4905)	Lippert	Jon Hall-Frances Langford	Oct. 28, '49	72m	Oct. 15	49		A-1	Good
Destination Tokyo (923)	WB	Carey Grant-John Garfield (reissue)	June 3, '50	135m	Apr. 29	278			
Devil's Doorway	MGM	Robert Taylor-Louis Calhern	Aug., '50	85m	May 6	287			Average
Devil's Henchmen, The (110)	Col.	Warner Baxter-Mary Beth Hughes	Sept. 15, '49	69m	Oct. 29	66		A-2	Fair
D.O.A.	UA	Edmond O'Brien-Pamela Britton	Apr. 21, '50	83m	Dec. 31	137	AYC	A-2	Excellent
Doctor and the Girl, The (3)	MGM	G. Ford-C. Coburn-G. De Haven	Sept. 23, '49	98m	Sept. 17	17	A	A-2	Very Good
Down Dakota Way (843) (color)	Rep.	Roy Rogers-Dale Evans	Sept. 9, '49	67m	Sept. 10	10	AYC	A-1	Good
Dynamite Pass (022)	RKO	Tim Holt-Lynne Roberts	Mar. 23, '50	61m	Mar. 25	238	AYC	A-1	Average
EAGLE and the Hawk (4916) (color)	Para.	John Payne-Rhonda Fleming	June, '50	104m	Feb. 11	186	AYC	B	Good
East Side, West Side (14)	MGM	James Mason-Barbara Stanwyck	Feb. 10, '50	108m	Dec. 17	122	A	B	Good
Easy Living (003)	RKO	Victor Mature-Lucille Ball	Sept. 3, '49	77m	Aug. 20	4722		A-2	Good
Easy Money (Brit.) (962)	EL	Jack Warner-Greta Gynt	Aug., '49	94m	Feb. 12	4493		B	Good
Everybody Does It (926)	20th-Fox	Paul Douglas-Linda Darnell	Nov., '49	98m	Sept. 3	1	AYC	A-2	Excellent
Everybody's Dancin' (4922)	Lippert	Spade Cooley-Richard Lane	Mar. 31, '50	65m	Apr. 15	263		A-2	Average
FALLEN Idol, The (Brit.)	SRO	Ralph Richardson-Michele Morgan	Nov., '49	94m	Oct. 8	41	AY	B	Very Good
Father Is a Bachelor (232)	Col.	William Holden-Coleen Gray	Feb., '50	84m	Feb. 11	186	AYC	A-2	Fair
Father Was a Fullback (925)	20th-Fox	Fred MacMurray-Maureen O'Hara	Oct., '49	84m	Aug. 20	4721	AYC	A-2	Very Good
Faust and the Devil (Ital.)	Col.	Italo Tajo-Nelly Corradi	Not Set	87m	May 6	287	A		Good
Federal Agent at Large (4911)	Rep.	Dorothy Patrick-Robert Rockwell	Mar. 12, '50	60m	Mar. 25	238	AYC	A-1	Good
Fence Riders (4846)	Mono.	Whip Wilson-Andy Clyde	Jan. 29, '50	57m	Feb. 18	(S) 199	AYC	A-1	
Feudin' Rhythm (252)	Col.	Eddy Arnold-Gloria Henry	Dec., '49	66m	Dec. 17	(S) 123	AYC	A-1	
Fighting Kentuckian, The (4902)	Rep.	John Wayne-Vera Ralston	Oct. 5, '49	100m	Sept. 17	18	AYC	A-2	Good
Fighting Man of the Plains (930) (color)	20th-Fox	Randolph Scott-Jane Nigh	Dec., '49	94m	Oct. 15	50	AY	B	Good
Fighting Redhead, The (955) (color)	EL	Jim Bannon-Peggy Stewart	Oct., '49	55m	Oct. 8	42	AYC	A-1	Fair
File on Thelma Jordan (See Thelma Jordan)									
Flame of Youth (816)	Rep.	Barbara Fuller-Ray McDonald	Sept. 22, '49	60m	Oct. 1	34	AYC	A-2	Average
Flying Saucer, The	FC	Mikel Conrad-Pat Garrison	Jan., '50	69m	Jan. 14	154		A-1	Fair
Four Days Leave	FC	Cornel Wilde-Josette Day	Feb. 6, '50	98m	Apr. 1	246		A-2	Fair
Francis (910)*	Univ.	Donald O'Connor-Patricia Medina	Feb., '50	91m	Dec. 17	121	AYC	A-1	Excellent
Free for All (901)	Univ.	Robert Cummings-Ann Blyth	Nov., '49	83m	Nov. 5	75	AYC	A-1	Average
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '49	65m	Dec. 17	(S) 123	AYC	A-1	
GAL Who Took the West, The (color) (706)	Univ.	Yvonne De Carlo-Chas. Coburn	Sept., '49	84m	Sept. 17	18	AY	A-2	Fair
Gay Lady, The (Brit.) (013)	EL	Jean Kent-James Donald	Dec., '49	96m	Jan. 21	163		A-2	Fair
Girl from San Lorenzo, The	UA	Duncan Renaldo-Leo Carrillo	Feb. 24, '50	59m	Mar. 11	222	AYC	A-1	Fair
Girls' School (213)	Col.	Joyce Reynolds-Ross Ford	Feb. 9, '50	62m	Feb. 18	(S) 199	AYC	A-1	
Glass Mountain, The (Brit.) (012)	EL	Valentina Cortesa-Dulcie Gray	May, '50	90m	Jan. 7	146	A	A-2	Good
God Is My Co-Pilot (924)	WB	Dennis Morgan-Ray. Massey (reissue)	June 3, '50	88m	Apr. 29	278			
Golden Gloves Story, The (023)	EL	James Dunn-Dewey Martin	May, '50	76m	Apr. 29	278	AYC	A-1	Good
Golden Stallion, The (color) (844)	Rep.	Roy Rogers-Dale Evans	Nov. 15, '49	67m	Oct. 29	65	AYC	A-1	Very Good
Golden Twenties, The (021)	RKO	Al Jolson-R. Valentino, et al.	Apr., '50	68m	Mar. 18	229		A-1	Excellent
Great Lover, The (4909)*	Para.	Bob Hope-Rhonda Fleming	Dec. 28, '49	80m	Sept. 17	17	AYC or AY	A-2	Very Good
Great Plane Robbery, The	UA	Tom Conway-Margaret Hamilton	Mar. 10, '50	61m	Mar. 11	222	AYC	A-1	Average
Great Rupert, The (019)	EL	Jimmy Durante-Terry Moore	Mar., '50	86m	Jan. 7	145	AYC	A-1	Very Good
Great Sinner, The (923)	MGM	Gregory Peck-Ava Gardner	Aug. 5, '49	110m	July 2	4665	A	A-2	Very Good
Guilty Bystander	FC	Zachary Scott-Faye Emerson	Jan., '50	92m	Feb. 18	197		A-2	Good

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Guilty of Treason (022)	EL	C. Bickford-P. Kelly-B. Granville	Feb., '50	86m	Jan. 7	146	A	A-1 Very Good
Gunfighter, The (015)	20th-Fox	Gregory Peck-Helen Westcott	July, '50	84m	Apr. 29	277	AYC	A-1 Very Good
Gunmen of Abilene (4962)	Rep.	Allan "Rocky" Lane-Eddy Waller	Feb. 6, '50	60m	Feb. 18	197	AYC	A-1 Good
HAMLET (Brit.) (Spcl.)*	U-I	Laurence Olivier-Jean Simmons	Not Set	153m	July 3 Herald (17)		AY	A-2
Harbor of Missing Men (4913)	Rep.	Richard Denning-Barbra Fuller	Mar. 26, '50	60m	Apr. 29	278		A-1 Fair
Hasty Heart, The (913)	WB	Ronald Reagan-Patricia Neal	Jan. 14, '50	102m	Dec. 10	113	AY	A-1 Excellent
Haunted Trails (4843)	Mono.	Whip Wilson-Andy Clyde	Aug. 21, '49	60m	Aug. 13	(S)4715	AYC	A-1
Heiress, The (4821)*	Para.	Olivia de Havilland-Montgomery Cliff	Jan., '50	120m	Sept. 10	9	A or AY	A-2 Superior
Hidden Room, The (Brit.) (011)	EL	Robert Newton-Sally Gray	Oct., '49	93m	Jan. 14	154	A	A-2 Good
Hit the Ice (943)	EL	Bud Abbott-Lou Costello	(reissue) Feb., '50	82m	Feb. 11	189		
Holiday Affair (013)	RKO	Robert Mitchum-Janet Leigh	Dec. 24, '49	87m	Nov. 19	89	AYC	A-1 Very Good
Holiday in Havana (217)	Col.	Desi Arnaz-Mary Hatcher	Oct. 13, '49	73m	Oct. 8	(S)42	AYC	B
Hollywood Varieties (4916)	Lippert	Rob't. Alda-Peggy Stewart & others	Jan. 14, '50	60m	Jan. 7	146		B Fair
Horsemen of the Sierras (163)	Col.	Charles Starrett-Smilely Burnette	Sept. 22, '49	56m	Dec. 3	(S)106	AYC	A-1
House Across the Street, The (902)	WB	Wayne Morris-Janis Paige	Sept. 10, '49	69m	Aug. 20	4722	AYC	A-2 Average
House by the River (4912)	Rep.	Louis Hayward-Jane Wyatt	Mar. 25, '50	88m	Apr. 1	246	A	A-2 Very Good
ICHABOD and Mr. Toad (See Adventures of)								
I'll Be Seeing You	EL	Joseph Cotten-Ginger Rogers	(reissue) Dec., '49	85m	Feb. 18	198		
Inspector General, The (color) (912)	WB	Danny Kaye-W. Slezak-Barbara Bates	Dec. 31, '49	102m	Nov. 19	89	AYC	A-1 Very Good
Intruder in the Dust (9)	MGM	David Brian-Claude Jarman, Jr.	Dec. 2, '49	87m	Oct. 15	49	AY	A-1 Very Good
It's a Great Feeling (color) (831)*	WB	Dennis Morgan-Jack Carson	Aug. 20, '49	85m	July 30	4697	AYC	A-2 Very Good
I Was a Male War Bride (923)*	20th-Fox	Cary Grant-Ann Sheridan	Sept., '49	105m	Aug. 13	4713	A	B Very Good
I Was a Shoplifter (917)	Univ.	Scott Brady-Mona Freeman	May, '50	74m	Apr. 15	262	AYC	A-2 Average
JACKIE Robinson Story, The (032)	EL	Jackie Robinson-Ruby Dee	May 16, '50		Apr. 22	(S)271		
Jiggs & Maggie in Jackpot Jitters (4812)	Mono.	Joe Yule-Renie Riano	Sept. 11, '49	67m	Sept. 3	1	AYC	A-1 Good
Jiggs and Maggie Out West (4909)	Mono.	Joe Yule-Renie Riano	Apr. 23, '50	66m	Mar. 25	237		Good
Joan of Arc (color) (963)*	RKO	Ingrid Bergman-Jose Ferrer	July 29, '50	145m	Oct. 30	4366	AY	A-1 Superior
Joe Palooka in Counterpunch (4808)	Mono.	Joe Kirkwood-Leon Errol	Aug. 14, '49	74m	July 9	(S)4675	AYC	A-1
(formerly Return Bout)								
Joe Palooka Meets Humphrey (4911)	Mono.	Joe Kirkwood-Leon Errol	Feb. 5, '50	65m	Feb. 11	186	AYC	A-1 Good
Johnny Holiday	UA	William Bendix-Alex Martin, Jr.	Feb. 18, '50	94m	Dec. 17	122	AYC	A-1 Good
Johnny One-Eye	UA	Pat O'Brien-Wayne Morris	May 5, '50		Apr. 15	(S)263		B
Jolson Sings Again (color)* (221)	Col.	Larry Parks-Barbara Hale	Feb., '50	96m	Aug. 13	4713	AYC	B Very Good
KAZAN (102)	Col.	Stephen Dunne-Lois Maxwell	July 14, '49	65m	June 25	4658	AY	A-2 Very Good
Key to the City (18)*	MGM	Clark Gable-Loretta Young	Feb. 24, '50	99m	Feb. 4	178	A	B Very Good
Kid from Cleveland, The (4901)	Rep.	George Brent-Lynn Bari	Sept. 5, '49	89m	Sept. 10	9	AY	A-1 Good
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Mar., '50	78m	Feb. 25	205	AY or AYC	A-2 Good
Killer Shark (4907)	Mono.	Roddy McDowall-Laurette Luez	Mar. 19, '50	76m	Apr. 29	(S)278	AYC	A-2
Kill the Umpire	Col.	Wm. Bendix-Una Merkel	May, '50	78m	May 6	285	A	A-1 Very Good
Kind Hearts and Coronets (Brit.)	EL	Dennis Price-Valerie Hobson	Apr., '50	101m	May 6	285	A	Excellent
Kiss for Corliss, A	UA	Shirley Temple-David Niven	Apr. 8, '50	88m	Oct. 22	58	AYC	B Very Good
LADY Takes a Sailor, The (911)	WB	Jane Wyman-Dennis Morgan	Dec. 24, '49	99m	Dec. 3	105	AYC	B Very Good
Lawless, The (4923)	Para.	Macdonald Carey-Gail Russell	July, '50	83m	Apr. 8	253		Good
Lawless Code (4866)	Mono.	Jimmy Wakely-Cannonball Taylor	Dec. 4, '49	58m	Oct. 8	(S)42	AYC	A-1
Lives of a Bengal Lancer (4921)	Para.	G. Cooper-F. Tone (reissue) (east)	Mar., '50	111m	Mar. 25	238		
Lone Wolf and His Lady (123)	Col.	Ron Randall-June Vincent	Aug. 11, '49	60m	Apr. 9	4566		A-2 Average
Look for the Silver Lining (color) (829)*	WB	June Haver-Ray Bolger	July 30, '49	106m	June 25	4658	AYC	A-1 Very Good
Lost Boundaries*	FC	Beatrice Pearson-Mel Ferrer	Aug., '49	97m	July 2	4665	AYC	A-1 Very Good
Love Happy	UA	Marx Bros.-Ilona Massey	Mar. 3, '50	91m	Sept. 24	26	AYC	B Fair
MADAME Bovary (931)*	MGM	Jennifer Jones-Louis Jourdan	Aug., '49	115m	Aug. 6	4705	A	A-2 Good
Ma and Pa Kettle Go to Town (914)	Univ.	Marjorie Main-Percy Kilbride	Apr., '50	79m	Apr. 1	245	AYC	A-1 Very Good
Madeleine (Brit.)	Univ.	Ann Todd-Ivan Desny	Apr., '50		Mar. 25	(S)238	A	B
Malaya (12)	MGM	Spencer Tracy-James Stewart	Jan. 6, '50	98m	Dec. 3	105	AYC or AY	A-2 Average
Man on the Eiffel Tower (color) (069)	RKO	C. Laughton-F. Tone-B. Meredith	Feb. 4, '50	97m	Dec. 24	130	A or AY	A-2 Very Good
Mark of the Gorilla (231)	Col.	Johnny Weissmuller-Trudy Marshall	Feb., '50	68m	Mar. 4	214	AYC	A-1 Good
Mary Ryan, Detective (214)	Col.	Marsha Hunt-John Littel	Jan. 5, '50	67m	Nov. 12	82	AYC or AY	A-2 Fair
Masked Raiders (012)	RKO	Tim Holt-Marjorie Lord	Oct. 15, '49	60m	Oct. 1	34	AYC	A-1 Fair
Masterminds (4819)	Mono.	Leo Gorcey-Huntz Hall	Nov. 27, '49	64m	Jan. 14	154	AYC	A-1 Good
Mighty Joe Young (061)	RKO	Ben Johnson-Terry Moore	July 23, '49	94m	May 28	4625	AY	A-1 Good
Military Academy (210)	Col.	Stanley Clements-Myron Welton	Apr. 20, '50	64m	Apr. 29	278	AY	A-1 Fair
Miss Grant Takes Richmond (222)	Col.	Lucille Ball-Wm. Holden	Oct., '49	87m	Oct. 1	34	AY	A-2 Excellent
Modern Marriage, A	Mono.	R. Hadley-M. Field-R. Clarke	Not Set	66m	Apr. 8	254		Average
Mentana (color) (914)	WB	Errol Flynn-Alexis Smith	Jan. 28, '50	76m	Jan. 7	145	AYC	A-1 Good
Mother Didn't Tell Me (006)	20th-Fox	Dorothy McGuire-Wm. Lundigan	Mar., '50	88m	Feb. 4	178	AY or AYC	A-2 Good
Mr. Perrin and Mr. Traill (Brit.) (924)	EL	Marius Goring-David Farrar	July, '49	91m	Dec. 25	4434		A-1 Very Good
Mr. Soft Touch (149)	Col.	Glenn Ford-Evelyn Keyes	Sept., '49	93m	Aug. 6	4705	AYC	A-1 Good
Mrs. Mike	UA	Dick Powell-Evelyn Keyes	Dec. 23, '49	99m	Dec. 24	129	A	A-2 Very Good
Mule Train (248)	Col.	Gene Autry-Sheila Ryan	Feb. 22, '50	70m	Jan. 28	(S)170	AYC	A-1
My Foolish Heart (052)*	RKO	Susan Hayward-Dana Andrews	Jan. 21, '50	99m	Oct. 22	58	A or AY	B Excellent
My Friend Irma (4903)*	Para.	John Lund-Diana Lynn-Marie Wilson	Oct. 14, '49	103m	Aug. 20	4721	AYC	A-2 Very Good
Mysterious Desperado, The (007)	RKO	Tim Holt-Richard Martin	Sept. 10, '49	61m	Aug. 27	4731	AYC	A-1 Fair
Mystery at the Burlesque (Brit.) (4926)	Mono.	Garry Marsh-Jon Pertwee	Apr. 16, '50	58m	Apr. 22	271		Fair
NANCY Goes to Rio (color) (19)	MGM	A. Sothorn-J. Powell-B. Sullivan	Mar. 10, '50	99m	Feb. 4	177	AYC	A-2 Excellent
Navajo Trail Raiders (868)	Rep.	Allan "Rocky" Lane-Eddy Waller	Oct. 15, '49	60m	Oct. 22	59	AYC	A-1 Fair
Nevadan, The (color) (228)	Col.	Randolph Scott-Dorothy Malone	Feb., '50	81m	Jan. 28	169	AY	A-1 Good
Never Fear (020)	EL	Sally Forrest-Keefe Brasselle	Jan., '50	81m	Jan. 14	154	A	B Good
Night and the City (013)	20th-Fox	Richard Widmark-Gene Tierney	June, '50		May 6	(S)287		
No Man of Her Own (4919)	Para.	Barbara Stanwyck-John Lund	May, '50	98m	Feb. 25	205	A	B Good
No Sad Songs for Me (238)	Col.	Margaret Sullivan-Wendell Corey	May, '50	89m	Apr. 15	261	A	A-2 Excellent

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OH, You Beautiful Doll (color) (927)	20th-Fox	Mark Stevens-June Haver	Nov., '49	93m	Sept. 24	26	AYC	A-2	Very Good
Oliver Twist (Brit.) (828)	EL	John H. Davies-Robert Newton	Not Set	115m	June 26	(S)4219			
Once More, My Darling (703)	Univ.	Robert Montgomery-Ann Blyth	Aug., '49	94m	July 30	4698	AY	A-2	Good
Once Upon a Dream (Brit.) (942)	EL	Googie Withers-Griffith Jones	Sept., '49	87m	July 9	4673	A	A-2	Good
One Last Fling (831)	WB	Alexis Smith-Zachary Scott	Aug. 6, '49	64m	July 9	4673		A-2	Fair
One Way Street (915)	Univ.	James Mason-Marta Toren	Apr., '50	79m	Apr. 15	262	A	B	Good
On the Town (color) (11)*	MGM	Gene Kelly-F. Sinatra-Betty Garrett	Dec. 30, '49	98m	Dec. 10	113	AYC	A-2	Excellent
Operation Haylift (4910)	Lippert	Bill Williams-Tom Brown	Apr. 28, '50	74m	Apr. 29	278		A-1	Good
Our Very Own	RKO	Ann Blyth-F. Granger-Joan Evans	June 17, '50	93m	Mar. 25	237	AYC	A-2	Very Good
Outcast of Black Mesa (265)	Col.	Charles Starrett-Smiley Burnette	Apr. 13, '50		Apr. 15	(S)263	AYC		
Outlaw, The (066)	RKO	Jack Buettel-Jane Russell	Jan. 7, '50	103m	Dec. 31	138		B	Poor
Outriders, The (color) (24)	MGM	Joel McCrea-Arlene Dahl	Apr. 21, '50	93m	Mar. 11	221	AYC	A-2	Very Good
Outside the Wall (913)	Univ.	Richard Basehart-Marylin Maxwell	Mar., '50	80m	Feb. 11	185	A	A-2	Good
PAID in Full (4915)	Para.	Robert Cummings-Lizabeth Scott	Mar., '50	105m	Dec. 24	130	A	B	Fair
Palomino, The (color) (230)	Col.	Jerome Courtland-Beverly Tyler	Mar., '50	73m	Feb. 4	178	AYC	A-1	Fair
Passport to Pimlico (Brit.) (010)	EL	Stanley Holloway-Betty Warren	Dec., '49	72m	Oct. 8	41	AYC	A-1	Good
Perfect Strangers (917)	WB	Ginger Rogers-Dennis Morgan	Mar. 25, '50	88m	Mar. 4	214	A or AY	B	Fair
Pinky* (931)	20th-Fox	J. Crain-W. Lundigan-E. Barrymore	Nov., '49	102m	Oct. 1	33	AYC or AY	A-2	Excellent
Pioneer Marshal (4971)	Rep.	Monte Hale-Paul Hurst	Dec. 24, '49	60m	Jan. 14	154	AYC	A-1	Good
Pirates of Capri	FC	Louis Hayward-Binnie Barnes	Dec. 1, '49	94m	Dec. 10	113		A-2	Good
Place of One's Own, A (Brit.) (961)	EL	Margaret Lockwood-James Mason	Sept., '49	94m	Feb. 19	4506	A	A-1	Good
Please Believe Me (26)	MGM	Deborah Kerr-Robert Walker	May 12, '50	88m	Mar. 11	221		A-2	Good
Port of New York (009)	EL	Scott Brady-Richard Rober	Dec., '49	79m	Dec. 3	106	A or AY	A-2	Average
Post Office Investigator (815)	Rep.	Warren Douglas-Audrey Long	Sept. 1, '49	59m	Sept. 3	2	AYC		Good
Powder River Rustlers (4961)	Rep.	Allan "Rocky" Lane-Eddie Waller	Nov. 25, '49	60m	Nov. 19	(S)91	AYC	A-1	
Prince of Foxes (929)*	20th-Fox	Tyrone Power-Orson Welles	Dec., '49	107m	Aug. 27	4729	AY or AYC	A-2	Excellent
Prison Warden (209)	Col.	Warner Baxter-Anna Lee	Dec. 8, '49	62m	Oct. 29	66	AY or AYC	A-2	Fair
Project X	FC	Rita Colton-Keith Andes	Oct. 4, '49	60m	Nov. 12	81		A-2	Fair
QUICKSAND	UA	Mickey Rooney-Jeanne Cagney	Mar. 24, '50	79m	Mar. 4	213	A or AY	B	Good
RADAR Secret Service (4917)	Lippert	John Howard-Adele Jergens	Jan. 28, '50	59m	Jan. 21	163		A-1	Fair
Range Land (4845)	Mono.	Whip Wilson-Andy Clyde	Dec. 25, '49	56m	Mar. 25	(S)238	AYC	A-1	
Ranger of Cherokee Strip (856)	Rep.	Monte Hale-Paul Hurst	Nov. 4, '49	60m	Nov. 12	81	AYC	A-1	Good
Rapture	FC	Glenn Langan-Elsy Albiin	May, '50	79m	Apr. 15	263		A-2	Fair
Reckless Moment, The (223)	Col.	James Mason-Joan Bennett	Nov., '49	82m	Oct. 22	58	AY	B	Very Good
Red Danube, The (4)	MGM	W. Pidgeon-P. Lawford-E. Barrymore	Oct. 14, '49	119m	Sept. 24	25	AY	A-1	Very Good
Red Desert (4914)	Lippert	Don Barry-Tom Neal	Dec. 17, '49	60m	Dec. 31	137		A-1	Good
Red, Hot and Blue (4906)	Para.	Betty Hutton-Victor Mature	Nov. 25, '49	84m	July 2	4666	AYC	A-2	Fair-Good
Red Light	UA	George Raft-Virginia Mayo	Sept. 16, '49	83m	Aug. 27	4731		A-2	Fair
Red Shoes, The (Brit.) (color) (Spcl.)	EL	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B	Excellent
Reformer and the Redhead, The (25)	MGM	June Allyson-Dick Powell	May 5, '50	90m	Mar. 11	222	AYC	A-1	Good
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '49	56m	Nov. 12	(S)82	AYC	A-1	
Riders in the Sky (250)	Col.	Gene Autry-Gloria Henry	Nov., '49	70m	Dec. 17	123	A or AY	A-1	Good
Riders of the Dusk (4844)	Mono.	Whip Wilson-Andy Clyde	Nov. 13, '49	57m	Sept. 10	(S)11	AYC	A-1	
Riders of the Range (016)	RKO	Tim Holt-Jacqueline White	Nov. 19, '49	61m	Oct. 29	66	AYC	A-1	Good
Riding High (4917)	Para.	Bing Crosby-Coleen Gray	Apr., '50	112m	Jan. 14	153	AYC	B	Good
Roaring Westward (4865)	Mono.	Jimmy Wakely-Douglas Taylor	Sept. 18, '49	55m	July 16	(S)4682	AYC	A-1	
Rocketship XM (4904)	Lippert	Lloyd Bridges-Osa Massen	May 26, '50	77m	May 6	287			Good
Rock Island Trail (color) (4914)	Rep.	Forrest Tucker-Adele Mara	May 18, '50	90m	May 6	286		A-1	Good
Rope of Sand (4902)*	Para.	Burt Lancaster-Paul Henreid	Sept. 23, '49	104m	July 2	4666	A	B	Good
Roseanna McCoy (051)	RKO	Farley Granger-Joan Evans	Aug. 20, '49	89m	Aug. 20	4722	AY	B	Good
Rugged O'Riordans, The (907)	Univ.	Michael Pate-Wendy Gibb	Jan., '50	78m	Dec. 17	122	AYC	A-2	Very Good
Run for Your Money, A (Brit.)	Univ.	Donald Houston-Meredith Edwards	Mar., '50	83m	Apr. 1	246	AYC	A-1	Good
Rusty's Birthday (211)	Col.	Ted Donaldson-John Litel-Ann Doran	Nov. 3, '49	60m	Dec. 3	(S)106	AYC	A-1	
SALT to the Devil (Brit.) (017)	EL	Sam Wanamaker-Lea Padovani	Jan., '50	120m	Dec. 17	122	A	A-2	Good
(formerly Give Us This Day)									
Samson and Delilah (color)*	Para.	H. Lamarr-V. Mature-G. Sanders	Not Set	128m	Oct. 22	57	AYC or AY	A-2	Excellent
San Antonio Ambush (855)	Rep.	Monte Hale-Paul Hurst	Oct. 1, '49	60m	Oct. 15	50	AYC	A-1	Fair
Sands of Iwo Jima (4905)*	Rep.	John Wayne-Adele Mara-John Agar	Mar. 1, '50	109m	Dec. 17	121	AYC or AY	A-2	Excellent
Sarumba (014)	EL	Doris Dowling-Michael Whalen	Jan., '50	64m	Mar. 25	238	AYC	B	Poor
Satan's Cradle	UA	Duncan Renaldo-Leo Carrillo	Oct. 7, '49	60m	Nov. 12	82	AYC	A-2	Fair
Savage Splendor (color) (004)	RKO	Denis-Cotlow Expedition	Sept. 17, '49	60m	July 23	4689	AYC	A-2	Excellent
Scene of the Crime (933)	MGM	Van Johnson-Gloria De Haven	Aug. 26, '49	95m	June 25	4657	AY	A-2	Excellent
Secret Fury, The	RKO	Claudette Colbert-Robert Ryan	May 20, '50	86m	Apr. 29	277			Very Good
Secret Garden, The (color) (2)	MGM	Margaret O'Brien-Dean Stockwell	Sept. 9, '49	92m	Apr. 30	4591	AYC	A-1	Good
Shadow on the Wall (27)	MGM	Ann Sothern-Zachary Scott	May 19, '50	84m	Mar. 18	231	A	A-2	Fair
She Wore a Yellow Ribbon (color) (067)*	RKO	John Wayne-Joanne Dru	Oct. 22, '49	103m	July 30	4697	AYC	A-1	Excellent
Side Street (23)	MGM	Farley Granger-Cathy O'Donnell	Apr. 10, '50	83m	Dec. 24	130	A	A-2	Good
Sierra (color) (919)	Univ.	Audie Murphy-Wanda Hendrix	June, '50	83m	Apr. 29	277	AYC	A-1	Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B	Good
Singing Guns (color) (4909)	Rep.	Vaughn Monroe-Ella Raines	Feb. 28, '50	91m	Mar. 18	229	AYC	A-2	Very Good
Six-Gun Mesa (4951)	Mono.	Johnny Mack Brown-Gail Davis	Apr. 30, '50	57m	Apr. 29	(S)278			
Slipper Surprised His Wife, The	MGM	Robert Walker-Joan Leslie	June, '50		May 6	(S)287		A-1	
Slattery's Hurricane (921)	20th-Fox	Linda Darnell-Richard Widmark	Aug., '49	83m	Aug. 6	4705	A	A-2	Very Good
Song of Surrender (4904)	Para.	Wanda Hendrix-Claude Rains	Oct. 28, '49	93m	Sept. 17	18	AY	A-2	Fair
Sons of New Mexico (185)	Col.	Gene Autry-Gail Davis	Jan., '50	70m	Dec. 31	137			Good
So Proudly We Hail (4913)	Para.	C. Colbert-P. Goddard (reissue) (West)	Mar., '50	126m	Jan. 28	170			
South of Death Valley (164)	Col.	Charles Starrett-Smiley Burnette	Aug. 18, '49	54m	Aug. 13	(S)4715	AYC	A-1	
South Sea Sinner (908)	Univ.	Macdonald Carey-Shelley Winters	Jan., '50	88m	Jan. 7	146	A	B	Fair
Spring in Park Lane (Brit.) (008)	EL	Anna Neagle-Michael Wilding	Nov., '49	91m	Sept. 24	25	AYC	B	Excellent
Square Dance Jubilee (4903)	Lippert	Don Barry-Mary Beth Hughes	Nov. 11, '49	79m	Nov. 19	90		A-2	Good
Square Dance Katy (4922)	Mono.	Vera Vague-Jimmie Davis	Mar. 25, '50		Apr. 8	(S)254			

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Stage Fright (919)	WB	J. Wyman-M. Dietrich-M. Wilding	Apr. 15, '50	110m	Feb. 25	205	A	B	Good
Stampede (AA14)	Mono.	Rod Cameron-Gale Storm	Aug. 28, '49	78m	Apr. 30	4589			Very Good
Stars in My Crown	MGM	Joel McCrea-Ellen Drew	Not Set	89m	Mar. 4	213	AYC	A-1	Very Good
Storm Over Wyoming (019)	RKO	Tim Holt-Richard Martin	Feb. 8, '50	60m	Feb. 11	186	AYC	A-1	Good
Story of Molly X, The (902)	Univ.	June Havoc-John Russell	Nov., '49	82m	Nov. 12	81	A	A-2	Very Good
Story of Seabiscuit (color) (907)*	WB	S. Temple-B. Fitzgerald-L. McCallister	Nov. 12, '49	93m	Oct. 29	65	AYC	A-1	Very Good
Strange Bargain (010)	RKO	Martha Scott-Jeffrey Lynn	Oct. 22, '49	68m	Oct. 1	34	AY	A-2	Fair
Stromboli (Ital.) (070)	RKO	Ingrid Bergman-Mario Vitale	Feb. 15, '50	81m	Feb. 25	206	A	A-2	Fair
Sundowners, The (color) (018)	EL	Robert Preston-Robert Sterling	Feb., '50	83m	Jan. 14	155	A	A-2	Average
Sunset Boulevard (4927)	Para.	Gloria Swanson-William Holden	Aug., '50	110m	Apr. 22	269			Excellent
Sword in the Desert (709)	Univ.	Dana Andrews-Maria Toren	Oct., '49	100m	Aug. 27	4729	AY	A-2	Excellent
TALE of the Navajos (color) (920)	MGM	Native cast	Not Set	58m	Mar. 5	4522	AYC	A-1	Fair
Tarnished (4910)	Rep.	Dorothy Patrick-Arthur Franz	Feb. 28, '50	60m	Mar. 18	231	AYC	A-2	Good
Tarzan and the Slave Girl (020)	RKO	Lex Barker-Vanessa Brown	Mar. 18, '50	74m	Mar. 18	231		A-2	Good
Task Force (903) (part color)*	WB	Gary Cooper-Jane Wyatt	Sept. 24, '49	116m	Sept. 3	1	AY	A-1	Excellent
Tattooed Stranger, The (018)	RKO	John Miles-Patricia White	Feb. 9, '50	64m	Feb. 11	189	AYC	A-1	Average
Tell It to the Judge (225)	Col.	Rosalind Russell-Robert Cummings	Dec., '49	87m	Nov. 19	90	A or AY	B	Good
Tension (8)	MGM	Audrey Totter-Richard Basehart	Nov. 25, '49	95m	Nov. 19	90	A	B	Fair
That Forsyte Woman (color) (6)*	MGM	Greer Garson-Errol Flynn	Nov. 11, '49	114m	Oct. 22	57	A or AY	B	Excellent
That Midnight Kiss (color) (1)	MGM	Kathryn Grayson-Jose Iturbi	Sept. 2, '49	99m	Aug. 27	4730	AYC	A-1	Good
Thelma Jordan (4910)	Para.	Barbara Stanwyck-Wendell Corey	Jan., '50	100m	Nov. 5	74	A	B	Good
There's a Girl in My Heart (AA16)	Mono.	Lee Bowman-Elyse Knox	Jan. 6, '50	86m	Nov. 26	98	AYC	A-1	Good
There Is No Escape (4826)	Lippert	Stanley Thurston-Patricia Hicks	Aug. 11, '49	64m	Apr. 29	(S)278			
They Live By Night (009)	RKO	Cathy O'Donnell-Farley Granger	Nov. 5, '49	95m	Sept. 24	25		A-2	Good
Thieves' Highway (924)	20th-Fox	Richard Conte-Valentina Cortese	Oct., '49	94m	Sept. 3	1	A	B	Good
Third Man, The (Brit.)	Selznick	Jos. Cotten-Valli-Orson Welles	Feb., '50	104m	Feb. 4	177	A	A-2	Excellent
Threat, The (015)	RKO	Virginia Grey-Michael O'Shea	Dec. 1, '49	66m	Oct. 29	65	A	A-2	Good
Three Came Home (007)	20th-Fox	Claudette Colbert-Patrick Knowles	Apr., '50	106m	Feb. 11	185	A or AY	A-2	Excellent
Ticket to Tomahawk, A (color) (011)	20th-Fox	Dan Dailey-Anne Baxter	May, '50	90m	Apr. 22	269	AYC	A-1	Very Good
Tight Little Island (Brit.)	Univ.	Basil Radford-Catherine Lacey	Not Set	81m	Nov. 19	90	A or AY	A-2	Good
Tokyo Joe (224)	Col.	H. Bogart-A. Knox-F. Marly	Nov., '49	88m	Oct. 15	50	AY	B	Fair
Top O' the Morning (4901)*	Para.	Bing Crosby-Ann Blyth	Sept. 5, '49	98m	Aug. 6	4705	AYC	A-1	Very Good
Tough Assignment (4915)	Lippert	Don Barry-Marjorie Steele	Dec. 24, '49	64m	Nov. 19	91		A-1	Average
Trail of the Rustlers (267)	Col.	Charles Starrett-Smile Burnette	Feb. 2, '50	55m	Feb. 4	(S)178	AYC	A-1	
Trapped (007)	EL	Lloyd Bridges-Barbara Payton	Oct., '49	78m	Oct. 1	34	AYC	A-1	Very Good
Traveling Saleswoman, The (226)	Col.	Joan Davis-Andy Devine	Jan. 5, '50	75m	Feb. 18	(S)199	AY or AYC	A-2	
Treasure of Monte Cristo (4909)	Lippert	Glenn Langan-Adele Jergens	Oct. 14, '49	78m	Oct. 8	42		B	Fair
Trouble in Texas (064)	RKO	Tim Holt-Richard Martin	Aug., '49		Aug. 13	(S)4715	AYC		
Twelve O'Clock High (004)*	20th-Fox	Gregory Peck-Hugh Marlowe	Feb., '50	132m	Dec. 24	129	AYC	A-1	Excellent
Twilight in the Sierras (color) (4942)	Rep.	Roy Rogers-Dale Evans	Mar. 22, '50	67m	Apr. 15	262		A-1	Good
UNDER Capricorn (color) (904)	WB	Ingrid Bergman-Joseph Cotten	Oct. 8, '49	117m	Sept. 10	9	AY	A-2	Excellent
Under My Skin (008)	20th-Fox	John Garfield-Micheline Prelle	Mar., '50	86m	Mar. 11	221	A	A-2	Good
Undertow (904)	Univ.	Scott Brady-John Russell-Dorothy Hart	Dec., '49	70m	Dec. 3	106	A or AY	A-2	Good
Underworld Story, The (for. Whipped)	UA	Dan Duryea-Gale Storm	June 3, '50	89m	Apr. 1	245	A	B	Very Good
Unmasked (4907)	Rep.	Barbara Fuller-Robert Rockwell	Jan. 30, '50	60m	Feb. 18	198			Fair
VANISHING Westerner, The (4972)	Rep.	Monte Hale-Paul Hurst	Mar. 31, '50	60m	May 6	287			Fair
Vicious Years, The	FC	Tommy Cook-Gar Moore	Mar., '50	79m	Feb. 25	206		A-2	Fair
WABASH Avenue (color) (010)	20th-Fox	Betty Grable-Victor Mature-Phil Harris	Apr., '50	92m	Apr. 8	254	A	B	Good
Wagonmaster	RKO	Ben Johnson-Joanne Dru	Apr. 22, '50	86m	Apr. 8	253		A-1	Excellent
Wake Island (4914)	Para.	B. Donlevy-R. Preston (reissue) (West)	Mar., '50	87m	Feb. 18	198			
Weaker Sex, The (Brit.) (914)	EL	Ursula Jeans-Cecil Parker	Sept., '49	85m	June 4	4633	AYC	A-1	Good
Western Pacific Agent (4919)	Lippert	Kent Taylor-Sheila Ryan	Mar. 17, '50	65m	Mar. 25	237		A-2	Good
Western Renegades (4856)	Mono.	Johnny Mack Brown-Max Terhune	Oct. 9, '49	56m	Jan. 14	155	AYC	A-1	Fair
West of Wyoming (4925)	Mono.	Johnny Mack Brown-Milburn Morante	Feb. 19, '50	62m	Mar. 11	(S)223	AYC	A-1	
When Willie Comes Marching Home (003)*	20th-Fox	Dan Dailey-Corinne Calvet	Feb., '50	82m	Jan. 7	145	AYC	A-2	Excellent
While the Sun Shines (Brit.)	Stratford	Barbara White-Ronald Squire	May, '50	83m	Apr. 22	269			Good
Whirlpool (002)	20th-Fox	Gene Tierney-Jose Ferrer-Richard Conte	Jan., '50	97m	Nov. 26	97	A	B	Very Good
White Heat (901)*	WB	James Cagney-Virginia Mayo	Sept. 3, '49	114m	Aug. 27	4729	A	B	Excellent
Winslow Boy, The (Brit.) (027)	EL	Sir Cedric Hardwicke-Robert Donat	May, '50	97m	Mar. 11	222	AY or AYC	A-1	Fair
Without Honor	UA	Laraine Day-Franchot Tone-Dane Clark	Oct. 21, '49	69m	Nov. 19	90	A	B	Good
Wolf Hunters (4821)	Mono.	Kirby Grant-Jan Clayton	Oct. 30, '49	70m	Oct. 8	(S)42	AYC	A-1	
Woman in Hiding (906)	Univ.	Ida Lupino-Howard Duff	Jan., '50	92m	Dec. 17	121	A or AY	A-2	Very Good
Woman in the Hall, The (Brit.) (960)	EL	Jean Simmons-Ursula Jeans	Aug., '49	93m	Jan. 29	4478		A-2	Very Good
Woman of Distinction, A (234)	Col.	Rosalind Russell-Ray Milland	Apr., '50	85m	Mar. 4	213	A	B	Very Good
Woman on Pier 13, The (008)	RKO	Laraine Day-Robert Ryan	May 6, '50	73m	Sept. 24	26	A or AY	A-2	Good
(formerly I Married a Communist)									
YELLOW Cab Man, The (22)	MGM	Red Skelton-Gloria De Haven	Apr. 7, '50	85m	Feb. 25	206		A-1	Very Good
Yes Sir, That's My Baby (color) (705)	Univ.	Donald O'Connor-Gloria De Haven	Sept., '49	82m	Aug. 13	4713	AYC	A-1	Good
Young Daniel Boone (color) (4902)	Mono.	David Bruce-Kristine Miller	Mar. 5, '50	71m	Mar. 4	214	AYC	A-1	Average
Young Man With a Horn (916)*	WB	Kirk Douglas-Lauren Bacall	Mar. 11, '50	112m	Feb. 11	185	AY or AYC	A-2	Very Good
You're My Everything (color) (920)*	20th-Fox	Anne Baxter-Dan Dailey	Aug., '49	94m	July 2	4665	AYC	A-1	Very Good
ZAMBA (004)	EL	Jon Hall-June Vincent	Sept., '49	75m	Oct. 15	50	AYC	A-1	Fair

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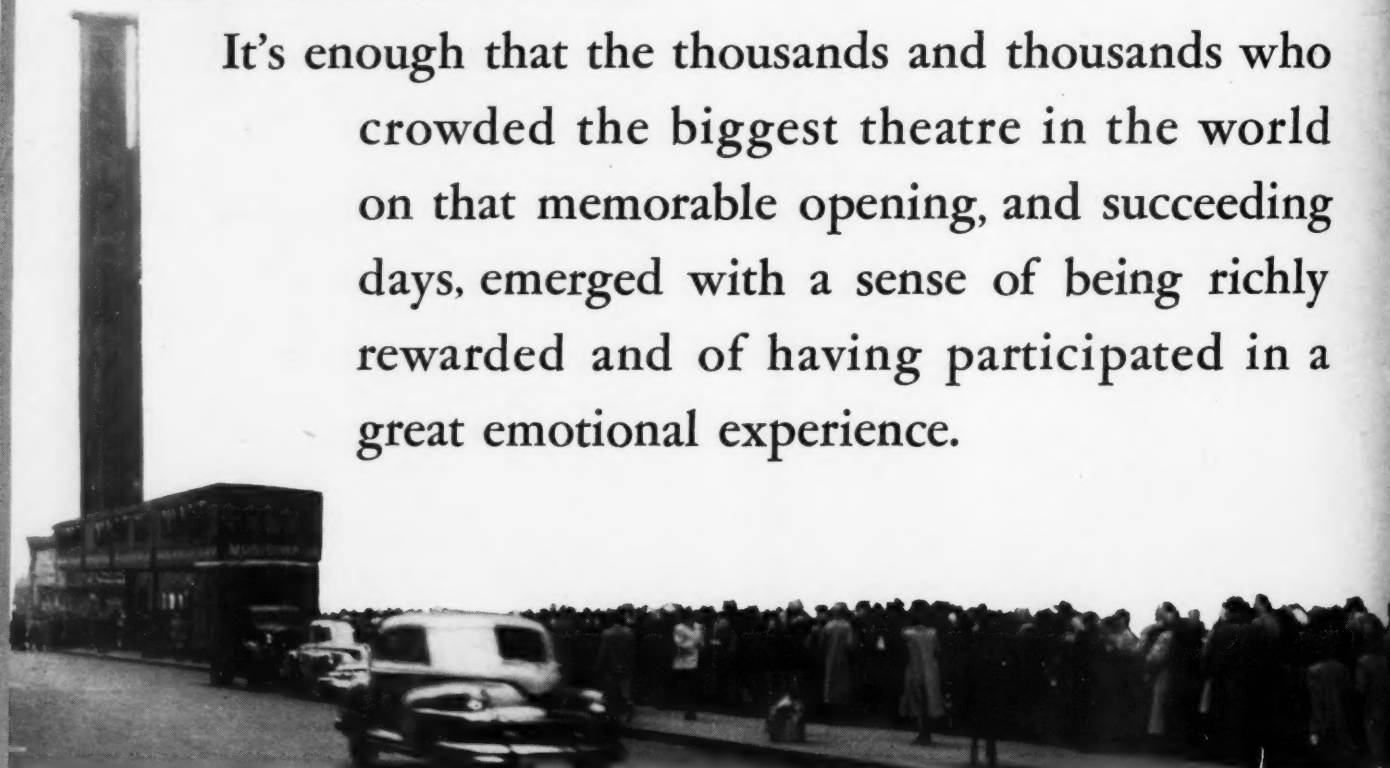
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THE STANDARD OF COMPARISON

ONLY ONCE IN A GREAT, GREAT WHILE

The unanimous, somewhat tumultuous acclaim given by New York newspaper critics to Margaret Sullavan on the occasion of the world premiere of "No Sad Songs For Me" at Radio City Music Hall was a "once in a lifetime" ovation.

Rarely in the history of our industry has there been such a downpour of enthusiastic critical comment. To attempt the usual routine of selecting "quotes" for trade paper advertising would only create a repetitious embarrassment of riches.

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